Physiological Perspectives of Avant-garde Music

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ABSTRACT: It is our thesis that, even though the theatricalization of music is a crucial aspect of the *Neue Musik* – one that gain even more prominence on the post-1945 scenario –, it is also an expression of a corporeal turn in music. To speak of a corporeal turn in music also means an attempt to overcome a form of dualism. It is an attempt to unify music making and music perception. This is what will be attempted here. Through the works of avant-garde composers, an attempt to build an understanding of music perception in the context of a corporeal turn in music will be made. From the perception of the body and corporeity to the move from “listening” to “perceiving” and, finally, in the concept of the work of music as a phenomenal field, a physiological perception of the avant-garde will be developed.

Abstrakt: Obwohl die Theatralisierung der Musik ein entscheidender Aspekt der Neuen Musik ist, der im Szenario nach 1945 noch mehr an Bedeutung gewinnt, kann die aber auch als Ausdruck einer musikalischen Wende zum Leib verstanden werden. Um von einer Wende zum Leib in der Musik zu sprechen, muss man auch eine Form des Dualismus zu überwinden. Durch die Werke avantgardistischer Komponisten wird in dieser Arbeit versucht, ein Verständnis der Musikwahrnehmung aufzubauen.

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1. Introduction

One could describe the connection between music and the body as an old one. However, the separation of music and body is also an old one. The hierarchy built by the dualistic platonic worldview, for example, is reflected in the role given to music. In the *Timaeus*, Plato describes creation as divided form the start:

> When the whole fabric of the soul had been finished to its maker's mind, he next began to fashion within the soul all that is bodily, and brought the two together, fitting them center to center. And the soul, being everywhere in woven from the center to the outermost heaven and enveloping the heaven within its own limit, made a divine beginning of ceaseless and intelligent life for all time. Now the body of the heaven has been created visible; but she is invisible, and, as a soul having part in reason and harmonia, is the best of things brought into being by the most excellent of things intelligible and eternal.[1]

Therefore, the body is seen in a subordinate position to the soul, and music is linked with the metaphysical world. Plato's educational agenda reflects his dualistic conception.

> "It seems likely," I said, "that they ordained both chiefly for the soul's sake." "How so?" (…) "I have observed," he said, "that the devotees of unmitigated gymnastics turn out more brutal than they should be and those of music softer that is good for them."[2]

> "For these two, then, it seems there are two arts which I would say some god gave mankind, music and gymnastics for the service of the high-spirited principle and the love of knowledge in them – not for the soul and the body except incidentally, but for the harmonious adjustment of these two principles by the proper degree of tension and relaxation of each."[3]

Gymnastics and music have different effects and are essential to a balanced education. In the *Republic*, Plato goes even further by naming which modes would be more suited. Lydian and Mixolydian, for example, should not be used

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[1] PLATO. *Plato's Cosmology: The Timaeus of Plato translated with a Running Commentary*. Translated by Francis Macdonald Cornford .Routledge & Kegan Paul. London: 1937. p. 95.

[2] PLATO. *The Republic, Books I-V*. In: *Plato in Twelve Volumes Vol. 5*. Translation Paul Shorey. Harvard University Press. Cambridge: 1969. p. 287.

[3] Ibid.p.287

"For they are useless even to women who are to make the best of themselves, let alone men."[4] But which music would, then, be adequate for warriors?

> (…) leave us that harmonia that would fittingly imitate the utterances and the accents of a brave man who is engaged in warfare or in any enforced business, and who, when he has failed, either meeting wounds or death or having fallen into some other mishap, in all these conditions confronts fortune with steadfast endurance and repels her strokes.[5]

The power of music to affect the ethos[6] is connected, for Plato, to the concept of mimesis. The mimetic power of music lies in its capacity to be an imitation of life itself[7]. Much like the ancient Chinese[8], Plato regarded music as possessing a direct connection with the universe through mimesis and, therefore, being a potent tool for the education.

> He [Plato] maintained that individuals who have true music within themselves will always desire to attune the body in order to preserve the harmonia of their souls, while improper music can result in disobedience and contempt for religion[9]

In the platonic city, music has a special place in the education of the young due not only to its mimetic nature but also because of its pleasurable nature. Plato, according to Bourgault[10], describes 'songs' as "charms for the soul" that would make the learning of what it takes to be a good citizen as easy and pleasant as possible.[11] Bourgault maintains that the pleasure found in music is a bodily one and, therefore, evidence against the "ascetic otherworldliness"[12] often associated with Plato. One could see the discussion developed by Ann Moyer as supporting

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[4] Ibid. p. 245.
[5] Ibid. p. 246.
[6] An interesting rebuttal of the connection between music and ethics can be found in Riethmüller, Albrecht. "Music beyond Ethics." *Archiv Für Musikwissenschaft*, vol. 65, no. 3, 2008, pp. 169–176. *JSTOR*, www.jstor.org/stable/25162422.
[7] Mathiesen, Thomas J. "Harmonia and Ethos in Ancient Greek Music." *The Journal of Musicology*, vol. 3, no. 3, 1984, pp. 264–279. *JSTOR*, www.jstor.org/stable/763816. Accessed 27 July 2020. p. 267
[8] Guerrant, Mary T. "Three Aspects of Music in Ancient China and Greece." *College Music Symposium*, vol. 20, no. 2, 1980, pp. 87–98. *JSTOR*, www.jstor.org/stable/40374081. Accessed 23 July 2020. p.88
[9] Wang, Yuhwen. "The Ethical Power of Music: Ancient Greek and Chinese Thoughts." *Journal of Aesthetic Education*, vol. 38, no. 1, 2004, pp. 89–104. *JSTOR*, www.jstor.org/stable/3527365. p.91
[10] Bourgault, Sophie. "Music and Pedagogy in the Platonic City." *The Journal of Aesthetic Education*, vol. 46, no. 1, 2012, pp. 59–72. *JSTOR*, www.jstor.org/stable/10.5406/jaesteduc.46.1.0059.
[11] Ibid. p.63
[12] Ibid. p.68

such interpretation. Moyer describes a "sympathetic vibration" as physiological response to the power of music. Nevertheless, as Wang points out:

> (…) as Moyer indicates, the "sympathetic vibration" is but proportional correspondence between music on the one hand and the human soul and body on the other, rather than some sort of actual vibration found in both. Even in terms of the physical activity, Moyer's account of "sympathetic vibration", remains an abstract notion of proportional correspondence between music and "the physical proportions [instead of "vibrations"] of the human body."[13]

Therefore, Plato's concept of musical mimesis and its influence on ethos continues to affirm the soul/body divide. Aristotle continues in this line of thought since he distinguishes music from the other arts based on his imitative characteristics.[14]

A similar conception is found in Aristotle. For him, *mele* is an actual imitation of different *ethoses*. Therefore, people who listen to them are affected differently, according to the mode used.

> (…) listen to some in a more mournful and restrained state, for instance the so-called Mixolydian, and to others in a softer state of mind, for instance the relaxed harmoniai, but in a midway state and with the greatest composure to another, as the Dorian alone of the harmoniai seems to act, while the Phrygian makes men divinely suffused; (…).[15]

It is exactly because of music's powers to affect the soul that Aristotle includes it in his education program. The young should be educated in music. Nevertheless, the making of music – performance – is seen as a "necessary evil" or, better yet, as something one is eventually released from.

> For first, inasmuch as it is necessary to take part in the performances for the sake of judging them, it is therefore proper for the pupils when young to actually engage in performances, though when they get older they should be released from performing, but be able to judge what is beautiful and enjoy it rightly because of the study which they engaged in their youth.[16]

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[13] Wang, Yuhwen. "The Ethical Power of Music: Ancient Greek and Chinese Thoughts." *Journal of Aesthetic Education*, vol. 38, no. 1, 2004, pp. 89–104. *JSTOR*, www.jstor.org/stable/3527365. p.99

[14] BARNES, Jonathan. Rhetoric and poetics. IN: BARNES, Jonathan (ed.) The Cambridge Companion to Aristotle. Cambridge University Press: 1995. P.273

[15] ARISTOTLE. *Politics*. Translated by H. Rackman. Harvard University Press. Cambridge: 1969. p. 640.

[16] Ibid. p. 647.

Performance is just a means to an end. Contemplation, knowledge is the goal. Nevertheless, Aristotle continues to affirm the importance of music for education. Especially when it comes to the young. And in this case, music mimetic characteristic allows the young to learn virtuous actions even though they are not ready to understand them.

> To the extent that music produces not mediated representations, but signs of characters, the pleasure or pain that one will experience in listening to music's imitative rhythms and melodies will be the same as the pleasure and pain felt in real situation. Music education of the character consists in habituating the soul to experiencing the pleasures that is produced when certain types of rhythms and melodies are heard, and these rhythms and melodies are those which correspond to the virtuous types of characters[17]

The theory of music as an imitation of ethos and its influence on the soul continues to appear in later treatises, perhaps not as part of a larger educational program, but still a crucial element in music, as can be noted in the works of authors such as Aristides Quintilianus[18] and Athenaeus.

> Now the Dorian harmonia exhibits the quality of manly vigor, of magnificent bearing, not relaxed or merry, but sober and intense, neither varied nor complicated. But the Aeolian ethos contains the elements of ostentation and turgidity, and even conceit; (…)[19]

Music's powers to influence the soul are also present in early Christian thought. Most famously in Saint Augustine's platonic fear of being drawn into the sensual pleasures of sound and thus forsaking the true purpose of religious contemplation.

> Thus, I waver between the peril of pleasure and the benefit of my experience; but I am inclined, while not maintaining an irrevocable position, to endorse the custom of singing in church

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[17] WOERTHER, Frédérique. "Music and the Education of the Soul in Plato and Aristotle: Homoeopathy and the Formation of Character." *The Classical Quarterly*, vol. 58, no. 1, 2008, pp. 89–103. *JSTOR*, www.jstor.org/stable/27564125. p.100

[18] QUINTILIANUS, Aristides. *On Music*. In: STRUNK, Oliver. *Source Readings In Music History*. TREITLER, Leo (Ed.). W.W. Norton & Company Inc. New York: 1998. pp.47-65.

[19] ATHENAEUS. *Sophists at Dinner*. In: STRUNK, Oliver. *Source Readings In Music History*. TREITLER, Leo (Ed.). W.W. Norton & Company Inc. New York: 1998. pp.86-94.

> so that weaker souls might rise to a state of devotion by indulging their years. Yet when it happens that I am moved more by the song than by what is sung, I confess to sinning grievously, and I would prefer not to hear the singer at such times. See now my condition![20]

While evoking Plato, Boethius also discusses music's effects on a person's character. He places music not only in the realm of knowledge but also in the one of morality.

> For this reason, Plato insists that any change in music of right moral tendency should be avoided, declaring that there could be no greater detriment to the morals of a community than a gradual perversion of modest and temperate music. For the minds of the listeners are immediately affected and gradually go astray, retaining no trace of honesty and right, if either the lascivious modes implant in them something shameful or the harsher modes something savage and monstrous.[21]

This interpretation leads Boethius to, like Aristoteles, consider the performance of music a less than desirable activity. According to the former, the "classes concerned with the art of music"[22] are three. The instrumentalists are considered servants and "altogether lacking in thought" and thus stand in the lowest position of his hierarchy. The second lowest is devoted to the ones who "invent songs." Boethius considers them to be more attracted to instinct than to reason. The true musician is, therefore, the one who can judge.

> The third is that which acquires the skill of judging, so that it weights rhythms and melodies and the whole of song. And this class is rightly reckoned as musical because it relies entirely upon reason and speculation.[23]

Nevertheless, Boethius still considers the art of sound of crucial importance for the education. He places music alongside mathematics in the educational

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[20] ST. AUGUSTINE. *Sancti Augustini Confessiones Libri XIII*. Translated by James McKinnon. Turnhout. Brepols: 1981.
[21] BOETHIUS. *Fundamentals of Music.* In: STRUNK, Oliver. *Source Readings In Music History*. TREITLER, Leo (Ed.). W.W. Norton & Company Inc. New York: 1998. p. 138.
[22] Ibid. p. 142.
[23] Ibid. p. 142.

Quadrivium. Music contributes, for Boethius, contributes to the ethical education and frees the human mind of bodily impediments.[24]

Such lower regard for instrumental and vocal performance is not always present in connection with the effects of music in the soul. In *Der volkommene Capellmeister,*[25] Mattheson does affirm that "the first of seventeen differences" between vocal and instrumental music is that one has primacy over the other. Therefore, Mattheson creates a musical hierarchy. Vocal music being the "mother" of instrumental music. But he also emphasises what connects them: the affections.

> (…) instrumental melodies can do without the words themselves, but not without the affections. (…) if he is moved in a nobler manner and also desires to move others with harmony, then he must know how to express sincerely all of the emotions of the heart merely through the selected sounds themselves and their skilful combination, without words, in a way that the auditor might fully grasp and clearly comprehend the impetus, the sense, the meaning, and the expression, as well as the pertaining divisions and caesuras, as if it were actual narration.[26]

Even though vocal music is the model to be followed, the goal is always the same. Music must be designed to stir the passions of the soul. The fact is this deep connection of music to a metaphysical existence permeates philosophy and aesthetics. In *The World as Will and Representation*, from example, Schopenhauer goes as far as to place music in a privileged position in comparison to the other arts. He reinterprets Plato's concept of the *idea*. For Schopenhauer, the *idea* is a representation of an all-encompassing *will*. The arts are objectifications of the will, thus having an indirect relation to it and a direct one to the *idea*.

> The (Platonic) Ideas are the adequate objectification of the will. To stimulate the knowledge of these by depicting individual things (for works of art are themselves always such) is the aim of all the other arts (and is possible with a corresponding change

[24] Schrade, Leo. "Music in the Philosophy of Boethius." *The Musical Quarterly*, vol. 33, no. 2, 1947, pp. 188–200. *JSTOR*, www.jstor.org/stable/739148. P.193

[25] MATTHESON, Johann. *Der vollkommene Capellmeister*. Kassel: 1954.

[26] MATTHESON, Johann. *The Complete Music Director.* In: STRUNK, Oliver. *Source Readings In Music History*. TREITLER, Leo (Ed.). W.W. Norton & Company Inc. New York: 1998. p. 698.

> in the knowing subject). Hence, all of them objectify the will indirectly, in other words, by means of the Ideas.[27]

Music, on the other hand, stands apart.

> It [music] stands quite apart from all the others. In it we do not recognize the copy, the repetition, of any Idea of the inner nature of the world. Yet it is such a great and exceedingly fine art, its effect on man's innermost nature is so powerful, and it is so completely and profoundly understood by him in his innermost being as an entirely universal language, (…).[28]

For Schopenhauer, music has such a deep effect in man, and it is so powerful that it must have a different relation to the will. He posits that, unlike the other arts, music is not a copy of the ideas. In fact, music can overpass them and going directly to the will.

> Thus music is as an *immediate* an objectification and copy of the whole *will* as the world itself is, indeed as the Ideas are, the multiplied phenomenon of which constitutes the world of individual things. Therefore, music is by no means like the other arts, namely a copy of the Ideas, but a *copy of the will itself*, the objectivity of which are the Ideas.[29]

As can be noted by the remarks above, in one way or another, music has a connection to metaphysical existence that remains through the centuries. Not only to Greek philosophers, such as Aristotle, but in the Middle Ages as well, in Saint Augustine and Boethius, for example. Mattheson's *Vollkommene Cappellmeister* provides a later example of such connection, where music is a discourse capable of moving the affections of the soul. What connects these thinkers through the centuries is a conception of music as other-worldly, detached from the physical experience in a quasi-religious realm.

Heavily influenced by Schopenhauer, Nietzsche, at first, described music in similar terms. In *The Birth of Tragedy*, it was only through music that tragedy could reach its full effect and lead to Dionysian ecstasy. But it is also Nietzsche

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[27] SCHOPENHAUER, Arthur. *The World as Will and Representation Vol. 1.* Translation: Payne. Dover Publications. New York: 1969. p. 257.
[28] Ibid. p. 256.
[29] Ibid. p. 257.

who can be seen as exemplary of a change. In his later works, Nietzsche moves away from the metaphysical experience he once deemed essential to the musical experience. The Dionysian becomes an overdose of the senses, thus bringing music closer to the body. The above-mentioned thinkers, for example Plato and Aristotle, subscribed to a dualistic idea of Man. The eternal divide between body and soul is central in their conceptions and is thus reflected in their aesthetic views. Nietzsche, on the other hand, can be seen as an example of a monistic approach. For a philosopher like Nietzsche, who puts the traditional clash of opposites' manner of philosophical thinking in check, man cannot be a divided one. For Nietzsche, mind and body are one. As he wrote in *Thus Spoke Zarathustra*, the mind is just one more thing in the body. It is just natural, then, for Nietzsche to turn to the body and describe the musical aesthetic experience as an overdose of the senses. In the 20th Century, more thinkers pursued this path away from a dualistic and metaphysical conception of man. This paradigm shift has been described as a corporeal turn in philosophy.[30]

In this context, is it possible to speak of a corporeal turn in music? It would be hard to ignore that music is also a physical activity. From the moment a bow hits strings, or fingers hit keys and the first notes sound out, it is there. Our bodies are fully committed to it, from our toes to our hair. Nevertheless, there seems to be an abyss between the corporeity of music-making and the appreciation of music. It would be an oversimplification to trace this phenomenon to the advent of recordings or of electronic music. In fact, this abyss seems to be entrenched in the aesthetics of music as early as Plato. Matthias Rebstock[31] describes the late 50's and early 60's as an epoch of a growing development in the arts towards an increasing emphasis in movement, action, and performance. This emphasis has been interpreted by Rebstock - and, in a matter of speaking, "predicted" by Cage - as a move towards theatre.[32] The focus on theatre here is warranted. Nevertheless, even though the theatricalization of music is a crucial aspect of the

[30] For example in: MARZANO,Michaela. *Philosophie des Körpers*. Diederichs Verlag. München: 2013.
SHEETS-JOHNSTONE, Maxine. *The Corporeal Turn*. Imprint Academic. Exeter: 2009.
[31] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater. Das instrumentale Theater von Mauricio Kagel zwischen 1959 und 1965*. Wolke Verlag Hofheim: 2007.
[32] Ibid. 11

Neue Musik – one that has gained even more prominence in the post-1945 scenario –, it also can be seen as an expression of a corporeal turn in music.

As mentioned above, a corporeal turn entails a redefinition. It means overcoming the soul/body dualism towards a unifying notion of men. To speak of a corporeal turn in music in the 20th century might not be possible. But there is an attempt to overcome a form of dualism. This is what will be attempted here: to unify music-making and musical perception. Avant-garde composers in the second half of the 20th Century pushed the boundaries of what a musical experience entailed. The above-mentioned emphasis on movement and performance, the advent of electronic music, as well as challenges to the very notion of what consists of a musical work brought forth in avant-garde music are examples of that expansion. When one tackles the works of Boulez, Stockhausen, Cage, Kagel, and Schnebel - among others - "to listen" does not seem to be enough anymore. One must see it, watch the performers' movements, feel their effort or lack thereof. Sometimes one must move as well, walk around, listen to the space. The use of the term "musical experience" here is not accidental. Listening is not enough anymore. Music must be experienced. Therefore, the choice was made to focus on the avant-garde.

To establish our theoretical background, a philosophical corporeal turn will be described using as a reference the paradigm shift from a dualistic to a monistic view of man. The work of three philosophers will guide the discussion: Descartes, Nietzsche, and Merleau-Ponty. Even though Descartes argues for a deep connection between soul and body, thus distancing himself from Aristotle and Plato, he still represents a dualistic understanding of men. The body is still subservient to the soul and man continues to be divided. As previously mentioned, Nietzsche is exemplary of a transition. From a metaphysical-dualistic conception in *The Birth of Tragedy*, he moves to a monistic one as early as *Thus Spoke Zarathustra*. Merleau-Ponty, on the other hand, represents a consolidated corporeal turn. The body is the starting and reference point throughout *Phenomenology of Perception*. For this reason, Merleau-Ponty provides the theoretical background to the discussion of the selected musical works.

Following Merleau-Ponty, our starting point will be the body and corporeity. The move to theatre diagnosed by Rebstock also entailed a change in the approach to the relation between performance and composition. Performance, the act of playing itself, becomes an essential part of the musical work. In *The Phenomenology of Perception*, the body is understood as active, and is perceived in its power to act upon the world. It is exactly through action that performance grounds music to corporeity. In Kagel's instrumental theater one can see how sound and visual – or better yet, theatrical – elements are connected through corporeity. This approach to performance also opens another path: the one of process. Cage's *music tools* and Stockhausen's *intuitive Musik* are different conceptions of the concept of music as performative process. Moreover, in the work of Schnebel one finds both paths have merged: the work of music as a performative process grounded by corporeity.

Much like perception of one's body, perception in a general sense is understood by Merleau-Ponty as activity and interaction with the world. When confronted with the works of avant-garde composers, the passivity implied by the term "listener" no longer seems applicable. One must follow Merleau-Ponty towards a concept of musical perception. Such a requirement becomes evident in works such as Stockhausen's *Gesang der Jünglinge*, where the musical space and the use of language are brought to the fore. Also, in his Darmstadt experiments *Ensemble* and *Musik für ein Haus* space becomes an essential part of the composition, thus challenging the traditional concert and musical experiences. In this sense, the listener also becomes a creator. Stockhausen in his text *Gruppenkomposition: Klavierstück I* provides a true *Anleitung zum Hören* for this form of perceiving music. In the face of the lack of tonal direction or hierarchies, to listen is to create connections. "Listening," therefore, moves towards "creating" when the musical work, instead of an ideal object, is understood as a perceptual field.

Thus, a step away from language is taken. As demonstrated in Saint Augustine, and as one can find in even earlier thinkers, the idea of a connection between music and language is an old one. In his *Versuch über Musik und Sprache*, Wellmer explores the plethora of manifestations of this relationship. Through the works of Cage and Lachenmann, he brings this connection to the 20th Century.

Nevertheless, when one tackles pieces such as *Le Marteau sans Maitre*, *Anagrama,* and *Gesang der Jünglinge*, the limits of such connection and its validity as a starting point for musical perception become clear. Mosch and Lachenmann himself have already provided alternatives. Through a discussion of their work, we will move once again towards the notion of a perceptual field and to experience. In doing so, Merleau-Ponty remains the theoretical guiding line for this research. From the perception of the body and corporeity to the move from “listening” to “perceiving” and, finally, in the concept of the work of music as a phenomenal field, physiological perception of the avant-garde was attempted here.

2. Corporeal Turn

Marzano[33] characterizes the approach of the philosophical tradition regarding questions of the body as one of perpetual divide. The main goal would be to "clean" men from any bodily/sensorial roots, towards a metaphysical existence. This divide, heavily influenced by Plato, is the mark of a dualistic approach. On the other hand, Nietzsche's thought goes through a corporeal turn, characterized by a monistic view. While Nietzsche can be seen as an example of the ongoing process of a paradigm shift, in Merleau-Ponty one finds a possible result. *Phenomenology of Perception* can be described as a consolidated philosophical *corporeal turn*. What will be attempted here is to delineate such a corporeal turn and its ramifications. But first, it is necessary to take a step back and understand the starting point, the dualistic approach, which will be exemplified here by Descartes.

2.1. Descartes

According to Fuchs, Descartes breaks with the Aristotelian and scholastic-theological concept of the soul. It was an error to understand the soul as extending itself through the entire body while providing him with emotions and reason. In Descartes' work, the soul is no longer *forma corporis* but *res cogitans*: a non-corporeal interior world, corresponding to the modern concept of consciousness.[34]

In this sixth of his *Meditations on First Philosophy*, Descartes turns his attention to the existence of a material world. As a starting point for this meditation, the philosopher connects the existence of material things with the faculty of imagination and begins by drawing a distinction between imagination and pure understanding. The example used to illustrate this distinction is that of geometrical figures. While imagining a triangle or a pentagon, it is possible to create a mental representation of the figure. It is possible to imagine its sides and

[33] MARZANO, Michela. *Philosophie des Körpers*. Dietrichs Verlag. Munich: 2013.
[34] FUCHS, Thomas. *Leib Raum Person: Entwurf einer phänomenologischen Anthropologie*. Klett-Cotta Verlag. Stuttgart: 2000. p. 30.

the area contained by them, as well as understand the properties of such a figure. But while examining a chiliagon – a figure with a thousand sides -, it is possible to understand its properties, such as the number of sides, without being able to create a precise image of it. We can understand it conceptually without being able to imagine it.

Descartes describes understanding as a process focused within the mind, while imagining drives the mind towards the body. Understanding is the self-referential activity of the mind. Imagination, on the other hand, turns the mind outwards, toward the body and the senses. While connecting imagination with the body, Descartes also detaches it from the essence of the self, the mind. Therefore, his dualistic approach to imagination/understanding is a direct development of his approach to the mind/body divide. The mind, as well as its capacity for understanding, is intrinsically connected to the self. The self is defined by the philosopher as a thinking non-extended thing. Sensorial capacities and corporeal characteristics, as well as the capacity for imagination, are not part of the essence of the self, which is completely distinct from the body. And, for Descartes, the body is an extended, non-thinking thing.[35] He goes further in describing the body as a passive receiver of sensorial information, completely dependent on the mind. Only out of an act of the intellect can pure understanding be originated. Nevertheless, despite a clear distinction between the two, the philosopher does accept that the soul is closely linked to the body; they form a unit, however imperfect.

2.2. Nietzsche

In his article *Leib bin ich ganz und gar...*, Jörg Salaquarda[36] uses as his starting point a thesis by Walter Schulz. According to Schulz, a change of paradigm occurred from the beginning of the 19th Century. Salaquarda describes this change as a *Wendung zum Leib*, where man is understood not exclusively on

[35] DESCARTES, René. *Meditations on First Philosophy*. Cambridge Texts in the History of Philosophy. Cambridge University Press: 1996. p.54.

[36] SALAQUARDA, Jörg. *"Leib bin ich ganz und gar." Zum dritten Weg bei Schopenhauer und Nietzsche*, in: H.-M. Gerlach & R. Eichberg & H.J. Schmidt (Hrsg.), Nietzsche-Forschung, Bd. I, Berlin 1994, pp. 37-50.

metaphysical grounds but also on physical ones - as a corporeal being. Consequently, a third path (*dritten Weg*) between Idealism and Materialism is opened. Man becomes the focus.

> Vielmehr macht ein solches antropomorphistisches Denken ernst mit der Einsicht, daß wir Menschen als leiblich existierende Wesen auch das von uns Erkannte leiblich strukturieren müssen, um es uns aneignen zu können.[37]

Nietzsche's *Wendung zum Leib* extends to his understanding of art, as can be seen in the work of Manus Perrakis *Nietzsches Musikästhetik der Affekte*. Perrakis analyses the phases of Nietzsche's work out of which three perspectives are developed: a *metaphysische Perspektive*, a *historische-genealogisch Perspektive,* and a *physiologische Perspektive*.

2.2.a. *metaphysische Perspektive* (Metaphysical perspective)

The fragment *Ueber Stimmungen* (1864) is used as the starting point for the presentation and discussion of the metaphysical perspective. In this fragment, the concept of *Synkretismus* is used to describe the various interactions of the *Affekte* in the processes originated by the encounter of the *Affekte des Werkes* with the *Affekte des Hörers*. In the context of Wagner's *Gesamtkunstwerk,* the way music and other arts interact is viewed as a syncretic process. Music functions as a coordinating agent in the struggle between the artistic powers. The *Gesamtkunstwerk* would be conceived, then, as a *große synkretische Leistung, in der sich die Künste vereinigen und verschiedene Inhalte mischen.*[38] This interaction is only made possible through the abstract character of music, which can only be partially translated into language. The impossibility of a concretization of music into an object leaves us facing an *unauflösbaren Rest*, which provides an opening to various interpretations and perceptions. The listener is then transformed not into a critic but into a creator. Although the influence of Schopenhauer can be perceived in Nietzsche's metaphysical phase, Perrakis

[37] PERRAKIS, Manos. *Nietzsches Musikästhetik der Affekte*. Verlag Karl Alber. Freiburg im Breisgau: 2011. p. 48.
[38] Ibid. p.85.

points out an important difference from the former philosopher's conceptions. Nietzsche distances himself from Schopenhauer, as the first interprets *Wille* not in a platonic relation of *Urbild* and *Abbild,* but as an internal experience of a subject.

2.2.b. *historisch-genealogische Perspektive*

In the second phase of his work, the *historisch-genealogische,* Nietzsche continues to develop away from the romantic ideals of Wagner and Schopenhauer and moves closer to French Iluminism. Music is no longer described as a privileged, symbolic language. The *unauflösbare Rest*, previously associated with the openness to multiple interpretations, is questioned in connection with poetry and religion. On the one hand, Nietzsche traces the strong connection between music and the *Affekte* back to the symbiosis between music and poetry, a symbiosis in the core of the Ancient Greek concept of music. On the other hand, music also draws on a connection to religion or cult. Perrakis points out that, while tracing the genealogy of the connection between music and *Affekte* through the religious character, Nietzsche unveils the need for such character or experience, a need that the author ties with the Schopenhauerian concept of *metaphysisches Bedürfnis*.

In Perrakis' interpretation, this *metaphysische Bedürfnis* is born out of man's need to think himself beyond history, beyond his own finiteness. Music is viewed here as a substitute to religion, in the sense that it also conforms to man's necessity to a metaphysical experience. Although it opens a vaster field of interpretation of religion, music remains connected to the *metaphysischen Bedürfnis* of men. Such an approach places Nietzsche's conception of music in a state of suspension, so to speak, between romantic *Gefühlsästhetik* and *Formalismus*. He does not fully embrace any of these lines of thought but seems to play off one against the other by accentuating the dynamic character of *Musik als Sprache der Affekte*. Nevertheless, the question of the *metaphysischen Bedürfnisses* still remains open and anchors Nietzsche in the aesthetics of the 19th Century.

2.2.c. *physiologische Perspektive* (The physiological perspective)

In this second perspective, Nietzsche, while playing off the formalistic character of the *absolute Musik* against its metaphysical character, uncovers the tendency for intellectualization and loss of expressive content. According to both Nietzsche and Perrakis, this tendency leads to a weakening of life. Therefore, and in order to further distance himself from metaphysics, Nietzsche moves to a physiological perspective in his later phase. Although Schopenhauer has already connected the *Wille* in a very narrow sense with the body and the senses, he did not, as Perrakis points out, expand this connection to his philosophy of art and therefore remained in a metaphysical perspective. Nietzsche, on the other hand, utilizes this connection as a starting point and develops it further on two fronts: 1. the *Affekte* acts on the body and are, by nature, plural; 2. the *Wille* is no longer thought as a generalizing force, but is a unity with the body. As art is thought through a *physiologische Perspektive*, it is based on the perspective of the organism. According to Perrakis, Nietzsche describes the effect of art on the body as *Rausch,* that leads to a process of idealization. As Federico Celestini demonstrated, *Rausch* and its consequences occupy Nietzsche from the *Geburt der Tragödie* to the late manuscripts and it is a physiological precondition to the aesthetic experience.

> Der Rausch gilt Nietzsche als unumgänglich "physiologische Vorbedingung" für das "ästhetisches Thun und Schauen", wobei das Wesentliche an ihm "das Gefühl der Kraftsteigerung und Fülle" darstelle (GD, S.116). Es handele sich um einen "Lustzustand", dem neben der Krafterhöhung ein "Überreichthum von *Mittheilungsmitteln*, zugleich mit einer extremen Empfänglichkeit für Reize und Zeichen" eignen sei (NL 13, S.296).[39]

As Nietzsche connects art as well as music to the body, his distancing from a metaphysical perspective becomes complete: Man becomes the focus. Perrakis deduces a concept of man from Nietzsche's physiological perspective on art. Perrakis combines the thesis of man as the *inkarnierte Dissonanz*, present in Nietzsche's first phase, with the concept of *Musik als Sprache, die zu einer "unendlichen Verdeutlichung fähig ist"* and the notion (present in *Ecce Hommo*)

[39] CELESTINI, Federico. *Nietzsches Musikphilosophie*. Wilhelm Fink Verlag. Paderborn: 2016. p. 279

of man as a musical instrument. All those concepts lead Perrakis to Nietzsche's notion of *Menschen als dem "noch nicht festgestellten Tier*." *Noch nicht* here is not connected to the idea of perfection, of something to be achieved. Rather, movement is the key or, in the words of Perrakis: *Alles findet in einem Prozess des Werdens statt.*[40] According to Perrakis, Nietzsche overcomes romantic musical aesthetics by unifying *Affekte* and *Leib* through the concept of the *große Vernunft des Leibes*. To Perrakis, music in Nietzsche functions as a metaphor for man and for the possibility of endless perspectives opened in a process of affirming life.

A better understanding of Nietzsche's approach to the body can be arrived at through the concept of the *grosse Vernunft des Leibes*. In the fourth of Zarathustra's speeches, *Von den Verächtern des Leibes*, Nietzsche describes the body (*Leib*) as *grosse Vernunft.* In this passage, the connection between body and reason is a paradoxical one.[41] On the one hand, reason is understood as an organ of the body. To think of reason as an organ may sound strange if one thinks of the lungs or heart, but not in relation to the organs of the senses. Much like the eyes are connected to vision, reason is understood as an organ connected to the "sensorial" capacity of understanding. On the other hand, the body also works as an instrument of reason. In several instances, reason points to beyond the body and even against its impulses. This paradoxical relationship, as Volker Gerhardt points out, is not possible to be resolved. Instead, the *grosse Vernunft des Leibes* brings an aesthetic experience to the fore, to a state where the body is understood as our entire being and the self as an expression of it. The self is thus anchored in the body.

2.3. Merleau Ponty: Phenomenology of Perception

In Merleau-Ponty's *Phenomenology of Perception*, the body is not only an anchor to our being, but also the centre of philosophical reflection.[42] What we see in this case is a

[40] PERRAKIS, Manos. *Nietzsches Musikästhetik der Affekte*. Verlag Karl Alber. Freiburg im Breisgau: 2011. p. 142.
[41] GERHARDT, Volker. *Die "grosse Vernunft' des Leibes*. In.: GERHARDT, Volker (Ed.) - *Also Sprach Zarathustra*. Akademie Verlag. Berlin: 2000.
[42] MARZANO, Michela. *Philosophie des Körpers*. Dietrichs Verlag. München: 2013.

consolidated *corporeal turn*. According to Landes, Merleau-Ponty's thought is a response to the problematic mind-body dualism established by the Cartesian tradition reflected in "a particularly divisive post-Cartesian intellectual climate at the time of his philosophical formation."[43] Phenomenology is, to him, a return to the things themselves. It is an attempt at a descriptive psychology instead of an analysis.

> To return to the things themselves is to return to this world prior to knowledge, this world of which knowledge always speaks, and this world with regard to which every scientific determination is abstract, signitive, and dependent, just like geography with regard to the landscape where we first learned what a forest, a meadow, or a river is.[44]

Science, on the other hand, consists in an analytical attitude towards existence.

> The entire universe of science is constructed upon the lived world, and if we wish to think science rigorously, to appreciate precisely its sense and its scope, we must first awaken that experience of the world of which science is the second-hand expression. Science neither has, nor ever will have the same ontological sense as the perceived world for the simple reason that science is a determination or an explanation of that world.[45]

Merleau-Ponty identifies such a move towards abstraction as *objective thought*. At the core of scientific analysis is a dualistic worldview and objective thought. But, in his view, both are inadequate to describe human existence.

2.3.a. Critique of objective thought

A critique of objective thought is, therefore, the starting point of the *Phenomenology of Perception*. As mentioned above, objective thought moves away from the body and towards the *idea*.

> Like the object, the idea claims to be the same for everyone, valid for all times and for all places, and the individuation of the object at an objective point of time and space appears, in the end, as the expression of a universal positing power. I no longer pay attention to my body, to time, or to the world such as I live

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[43] LANDES, Donald. *Translator's Introduction.* In: MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.XXXIII

[44] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.9

[45] Ibid. 9

> them in pre-predicative knowledge, that is, in the inner communication that I have with them. I only speak of my body as an idea, and of the idea of space and time. Thus is formed objective thought (…).[46]

Empiricism and Intellectualism are identified by Merleau-Ponty as philosophical theories which arise out of objective thought. The first related to scientific realism and the second to idealism. Empiricism, in this context, is any theory that reduces existence to the sum of its parts and focus on externally related causes. Its conception of perception is based on the external characteristics of the perceived. Intellectualism, on the other hand, is described as any theory that places consciousness at the core of existence. Instead of external causes, intellectualist theories are geared toward a "pure interiority" and the certainty in the objectivity of reason. Through Merleau-Ponty's analysis of the phenomenon of attention, for example, one can arrive at a better understanding of both theories.

Empiricism takes the external as its starting point. The properties of the objective world are assumed *a priori* and always available to our senses. Therefore, a mistake in perception or, in other words, any lack of equivalence between our perception and the properties of the perceived, can be explained by them going unnoticed. Attention is what brings them to the fore and elucidates our perception, "like a spotlight illuminating pre-existing objects hidden in the shadows."[47] Attention, in the intellectualist approach, also entails a form of clarification. But here it is not the external properties that are perceived, rather the intelligible structure already imbued on the perceived is drawn out by attention. In both cases the act of attention is, in a way, disconnected from the object perceived. No new relationship is created, nothing is changed.

> Attention again becomes a light that does not itself change with the objects illuminated, and once again "the specific modes and direction of intention" are replaced by empty acts of attention.[48]

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[46] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.99

[47] Ibid. p.28

[48] Ibid. p.30

Attention is, therefore, understood as merely a form of focus. This conception of attention is made possible by the belief both doctrines share in the constancy of the world. The properties and characteristics of the world are permanently available to be analysed by our senses – in empiricism – and their immanent structure is also always present to be understood by our consciousness – in intellectualism. Merleau-Ponty names this belief the constancy hypothesis. It is in this belief that intellectualism and empiricism "meet": where the world is an inmutable object, constantly available to our perception. Thus, any mistake in perception is seen as a misunderstanding or a false interpretation of sensorial input.

Another point of convergence for both theoretical approaches is a dualistic conception of the body. In both cases, the body is contingent on the mind and understood as an object. Merleau-Ponty distances himself from such views. At the core of objective thought lies an opposition between a "pure" subject and a "pure" (or ideal) object. Merleau-Ponty presents a concept of the object in *status nascendi* and a perceiving subject[49]. But, before moving deeper into perception, an understanding of his critique of the position of the body in objective thought is necessary.

2.3.b. The problem of the body as object

As previously mentioned, for objective thought, the body is one object among others. That entails a move towards the idealization of it. Merleau-Ponty makes a distinction between a phenomenological body and an objective body. The latter is the one described in empiricist accounts, "as a chemical structure or a collection of tissues"[50]. It is the body formed by objective thought and through, according to Merleau-Ponty, a process of impoverishment. The phenomenological body, on the other hand, encompasses the "primordial phenomenon of the body-for-us, of the body of human experience, or of the

[49] MOSCH, Ulrich. *Musikalisches Hören serieller Musik Untersuchungen am Beispiel von Pierre Boulez' <<Le Marteau sans maître>>.* PFAU Verlag. Saarbrücken: 2004. p.137.

[50] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.367

perceived body (…).[51]" It is the body conceived through its realization, through action in and interaction with the world. Therefore, to be able to conceive of a body, one must first leave behind the notion of the body as an object.

The first point where the body differs from an object is in the question of permanence and presence. An object's presence implies a possible absence. It can be moved away, disappear from our visual field.

> In particular, the object is only an object if it can be moved away and ultimately disappear from my visual field. Its presence is such that it requires a possible absence.[52]

The body, on the other hand, is never absent and ever present. There is something about our bodies that makes their absence inconceivable. According to Merleau-Ponty, our perception of external objects is based upon variations over a field of presence. A field over which our body has power over.

Second, objects are subject to exploration. One can observe, analyse, move around them. Our bodies defy exploration; they are always available to us from the same perspective. Objects are in the world and can be explored with our bodies.

> Now, the permanence of one's own body is of an entirely different type: it is not to be found as the result of an indefinite exploration. In fact, my own body defies exploration and always appears to me from the same angle. Its permanence is not a permanence in the world, but a permanence on my side.[53]

In other words, our body cannot be seen as a particular case of permanence among the general permanence of objects. Neither is the perspective of our body a special case of perspective. Objects are in the world as part of a perceptual field and their presence or absence provokes variations in such fields. The interaction of the body with these variations is what constitutes our perception of the object. Therefore, the body is not an object in the world, rather it is our way to communicate and interact with the world.

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[51] Ibid. p.367
[52] Ibid. p. 119
[53] Ibid. p. 119

> I cannot imagine this form, which takes shape in the nervous system, or this unfurling of a structure as a series of third person processes, as the transmission of movement, or as the determination of one variable by another. Nor can I gain detached knowledge of it. I only foresee what this form might be leaving behind the body as an object, partes extra partes, and by turning back to the body I currently experience, for example, to the way my hand moves around the object that it touches by anticipating the stimuli and by itself sketching out the form that I am about to perceive. I can only understand the function of the living body by accomplishing it and to the extent that I am a body that rises up toward the world.[54]

The error of "classical psychology" is, according to Merleau-Ponty, to have created a non-situated perspective, thus distancing itself from the living experience. The experience of the living subject became an idealized experience of a universal being.

2.3.c. The body as being-in-the-world

It is necessary to abandon dualism and consider the body as through its being-in-the-world. The problem of the phantom limb provides an example of a corporeal being-in-the-world. This phenomenon consists in a non-deliberated refusal of the mutilation.

> This phenomenon - distorted by both physiological and psychological explanations - can nevertheless be understood from the perspective of being in the world. What refuses the mutilation or the deficiency in us is an I that is engaged in a certain physical and inter-human world, an I that continues to tend toward its world despite deficiencies or amputations and that to this extent does not de jure recognize them.[55]

The subject remains open to the potential of action of the arm and within the perceived practical field before the mutilation. He or she still interacts with the world as if the limb was still there. That occurs because, according to Merleau-Ponty, our perception is a perception of the potential field of action. He argues that perception is an activity in formation, consisting of our interaction with the world and of our being in the world, of which our body is a vehicle.[56]

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[54] Ibid. pp.103-104
[55] Ibid. p.110

> To have a phantom limb is to remain open to all of the actions of which the arm alone is capable and to stay within the practical field that one had prior to the mutilation. The body is the vehicle of being in the world and, for a living being, having a body means being united with a definite milieu, merging with certain projects, and being perpetually engaged therein.[57]

The effect is neither only psychological nor only physiological. It is a combination of both, thus affecting the subject's sense of being-in-the-world. Merleau-Ponty compares the production of the phenomena of the phantom limb to the one of a delirium. The same psychological structures that create our perceptions, are the ones at the core of a psychotic's delirium[58]. The stimuli originated from the stump, make the amputated arm continue to be a part of the subject's potential of action and, therefore, his or hers being-in-the-world. Merleau-Ponty defines being-in-the-world as the movement of the body rising towards the world. This becomes clear in his discussion of the reflex. The constitution of a reflex does not originate out of an interpretation or because of stimuli. It is the result of an interaction and the creation of a "knowledge relation".

> The reflex does not result from objective stimuli, it turns towards them, it invests them with a sense that they did not have when taken one by one or as physical agents, a sense that they only have when taken as a situation. The reflex causes them to exist as a situation; it establishes a "knowledge relation" with them, that is, it points to them as what is destined to encounter[59]

Reflex is one example of how being-in-the-world brings the physical and the psychological together.

2.3.d. The body and existence

More than being our vehicle of communication with the world, Merleau-Ponty understands the body as expressing existence. This connection does not entail a reduction. It is not possible to reduce existence to the body or to sexuality. Or to reduce the body to existence. Existence is seen here as a process.

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[57] Ibid. p.111
[58] Ibid. p.88-89.
[59] Ibid. 81

> Neither the body nor existence could pass for the original model of the human being, since each one presupposes the other and since the body is existence as congealed or generalized, and since existence is a perpetual embodiment. (…) The same reason that prevents us from “reducing" existence to the body or to sexuality also prevents us from “reducing" sexuality to existence: it is because existence is not an order of facts (like “psychical facts”) that one could reduce to other facts or to which these others could be reduced; rather, it is the equivocal milieu of their communication, the point where their boundaries merge, or again, their common fabric. (4848)

The body and existence are connected in the process of expression. This connection is analogous to the one between thought and speech. There is no division between expression and what is being expressed. They form a unity in a continuous process of coming-into-being.

> If we therefore say that the body continuously expresses existence, then this is intended in the sense that speech expresses thought. As we shall see, prior to the conventional means of expression (…) it is necessary to recognize a primordial operation of signification in which the express does not exist apart from the expression and in which the signs themselves externally induce their sense. The body expresses existence in this way, not that it is an external accompaniment of it, but because existence accomplishes itself in the body.[60]

Thus, existence is not fixed. The phenomenal body is also not a fixed construct. It is not an ideal or an object. They are both dynamic processes of being-in-the-world. In the next chapter, the theme of body and expression will be developed further.

2.3.e. Consciousness as dynamic

For Merleau-Ponty, consciousness is the process of articulating experience, to give it significance. It is, therefore, dynamic, and directional. Consciousness is a mode of being-in-the-world and not some immaterial power.

> But it cannot be said that consciousness has this power; rather, it is this power itself. From the moment there is consciousness, and in order for consciousness to exist, there must be something

[60] Ibid. p.204

> of which it is conscious, an intentional object, and it can only bear upon this object insofar as it “irrealizes" itself and throws itself into the object, insofar as it is entirely within this reference to…something, and insofar as it is a pure act of signification.[61]

It is exactly in meeting and in being towards the world that consciousness comes into being, in an act of signification and expression. “The work of the mind exists only in act.”[62] Merleau-Ponty anchors consciousness in the body exactly in action.

> Consciousness is being toward the thing through the intermediary of the body. A movement is learned when the body has understood it, that is, when it has incorporated it into its “world", and to move one’s body is to aim at the things through it, or to allow one’s body to respond to their solicitation, which is exerted upon the body without any representation.[63]

Therefore, there is a complete departure from a dualistic notion of men. Merleau-Ponty avoids the move to abstraction and idealization. The world is no longer just an object for contemplation from which man is detached.

> The Cartesian tradition has taught us to disentangle ourselves from the object: the reflective attitude purifies simultaneously the common notions of body and of soul by defining the body as a sum of parts without an interior and the soul as being directly and fully present to itself. These corresponding definitions establish a clarity within us and outside of us, namely, the transparency of an object without folds, and the transparency of a subject who is nothing other than what it thinks it is. The object is an object through and through. There are two, and only two, senses of the word “to exist”: one exists as a thing, or one exists as consciousness. The experience of one’s own body, however, reveals to us an ambiguous mode of existence.[64]

Instead of embracing the “clarity” of the cartesian separation, Merleau-Ponty understands consciousness as embodied and in constant interaction with the world. A separation is not possible. Existence, the body, and consciousness are all connected in the act of being-in-the-world.

> What allows us to tie the “physiological” and the “psychical” together is that, now reintegrated into existence, they are no longer distinguished as the order of the in-itself and the order of

[61] Ibid. p.153
[62] Ibid. p. 33
[63] Ibid. p.173
[64] Ibid. p.240

> the for-itself, and because they are both oriented toward an intentional pole or toward a world[65]

Being-in-the-world does not entail a separation between psychological motives and physical acts. As in the case of the phantom limb or of the reflex, it is not a question of a simple cause and effect relationship. Consciousness and the body do not limit each other in the act of being-in-the-world, they are not countries with a shared border. Rather, they are simultaneous.

> The senses, and one's own body overall, present the mystery of a whole that, without leaving behind its *haecceity* and its particularity, emits beyond itself significations capable of offering a framework for an entire series of thoughts and experiences.

The unity for the significations is created by consciousness. Merleau-Ponty defines consciousness not as a "I think that". Rather, consciousness is an "I can…", it builds the intentional arc that expresses our being-in-the-world.

> So let us say instead, by borrowing a term from another work, that the life of consciousness – epistemic life, the life of desire, or perceptual life – is underpinned by an "intentional arc" that projects around us our past, our future, our human milieu, our physical situation, our ideological situation, and our moral situation, or rather, that ensures that we are situated within all of these relationships. This intentional arc creates the unity of the senses, the unity of the senses with intelligence, and the unity of sensitivity with motricity.[66]

As can be noted thus far, Merleau-Ponty provides a conception of consciousness, and human existence in general, as essentially embodied.[67] This bodily consciousness manifests itself through activity and perception. An example of this was seen in his discussion of the phenomenon of the phantom limb. The philosopher argues that perception is an activity in formation, consisting of our interaction with the world and of our being in the world, of which our body is a vehicle. Motor skills, for example, are a form of practical knowledge: they are a form of understanding the world, in its potential for action. This knowledge is also a self-knowledge, an awareness of our body as being able to perform such actions.

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[65] Ibid. 89-90

[66] Ibid. 138

[67] ROMDENH-ROMLUC, Komarine. *Merleau-Ponty and Phenomenolgy of Perception*. Routledge. New York: 2011.

> Whether it is a question of the other person's body or of my own, I have no other means of knowing the human body than living it, that is, by taking up for myself the drama that moves through it and by merging with it. Thus, I am my body, (…).[68]

Merleau-Ponty approaches perception, then, as a direct, unmediated contact with the world. An indirect theory of perception, such as the one presented by Descartes, involves the concept of an inner world where the conscious mind dwells and where representations of the perceived objects are formed and understood. Merleau-Ponty holds that the perceived objects are constituents of one's perception of them because, as previously discussed, perception is formed through interaction. This can be made clearer if we consider his approach to emotion. If we side with Descartes, emotions inhabit the inner world of consciousness. In the *Phenomenology of Perception*, emotions are modes of perception. They act as a camera filter, expressed through how our way of being in the world and acting is changed. Perception thus has an affective dimension and emotions are not separable from it. Merleau-Ponty overcomes the dualistic approach by anchoring man to corporeality and, consequently, to an historical existence.

[68] Ibid. p.240

3. Body as expressive space

As discussed in the previous chapter, Merleau-Ponty sees the body as dynamic and, as such, a source of expressive potential. To explore this conception in connection with avantgarde music, we must focus on two crucial aspects: the physicality of playing and music as process. In Kagel's instrumental theatre one finds an example of how the physicality of playing becomes compositional material as well as a connection between sound and the visual. Performance as a process will be discussed through selected works of Cage, Stockhausen, and Schnebel.

3.1. Kagel's Instrumental Theatre: The Corporeity of Performance

Research into the works of Mauricio Kagel has, not without reason, been heavily focused on the visual and multimedia aspects of his music.[69] Such a research focus is especially prominent in the case of the instrumental theatre. Even a cursory glimpse at the composer's background in his home country makes it clear that he was, from the beginning, a *homme de theatre*. Nevertheless, one core issue of Kagel's instrumental theatre remains in need of further research: the role of the body. As will be demonstrated here, Kagel's Argentinian years already reveal an artist with an understanding of musical composition that goes well beyond the world of sound. This conception continued to develop and flourish in his later pieces, making the issues regarding corporeity – to be more specific, the physicality of playing – a core characteristic of Kagel's musical output. It is our guiding hypothesis that, in instrumental theatre, the body plays a major role. Not only do the performer's physical activities and presence become a part of the

[69] A few examples of authors who have devoted their research to questions of the theatrical, visual, and performative in Kagel's music: HEILE, Bjorn. *The Music of Mauricio Kagel*. Ashgate Publishing Limited. Surrey: 2006; REBSTOCK, Matthias. *Komposition zwischen Musik und Theater: Das instrumentale Theater von Mauricio Kagel zwischen 1959 und 1965*. Wolke Verlag. Hofheim: 2007; SCHNEBEL, Dieter. *Mauricio Kagel Musik Theater Film*.Verlag M.DuMont. Schauberg, Koeln. 1970.

composition, but corporeity also becomes an agent of synergy between the visual and the sonorous. This hypothesis will be developed through a deeper look at a selection of works from Kagel's instrumental theatre, the main goal being to identify the role of the body and of corporeity on said works. The body is here understood not in a literal sense. The physicality of sound production and questions related to the embodiment of music will also take centre stage.

In Kagel's early years in Argentina it is already clear that his reach as a composer extended far beyond the world of sound. As Heile so aptly wrote, "(...) for Kagel, composition is not necessarily connected with sound, since it is characterized by procedure rather than product - a way of doing something."[70] In the thriving Buenos Aires of the 40s and 50s, the young Kagel had a musical education marked by teachers such as Vicenzo Scaramuzza - a direct descendant of Lizst's school -, Erwin Leuchter - a pupil of Anton Webern - and Theodor Fuchs, among others. Kagel would also take advantage of the concerts at *Teatro Colón*, a leading opera house in Latin America, and of the *Agrupación Nueva Música*. The *Agrupación Nueva Música*, a group Kagel was involved with from 1947 up until his departure to Europe, was founded by the composer Juan Carlos Paz. Paz rejected nationalism and was an early adopter of the twelve-tone technique. His most influential book is the *Introducción a la música de nuestro tiempo*, where his devotion to the avant-garde as well as his profound knowledge of the then current trends are both very clear. Kagel certainly profited from his association with Paz and the *Agrupación Nueva Música*. The group even performed some of Kagel's early works.

Also of crucial importance was the *Teatro Colón*. There, Kagel not only enjoyed a privileged listening experience but also worked as a rehearsal pianist and assistant conductor. This position gave him the opportunity to gain insight into the inner workings of an opera house, thus gaining valuable, hands-on musical experience. Kagel's literary and philosophical passions would find support and inspiration in his acquaintanceship with writers like Jorge Luis Borges and Witold Gombrowicz. Kagel also worked at Borge's journal *Nueva vision* as the

[70] HEILE, Björn. *The Music of Mauricio Kagel*. Ashgate Publishing Limited. Surrey: 2006. p. 3.

photography and film editor, fuelling another of his passions. Kagel's interest in visual arts was also encouraged by the young composer's association with the *Cinemateca Argentina* and with the studio SADE. Much is gained when we look at this short excerpt of the formational years of Mauricio Kagel. What we see is a composer with a solid musical foundation, both practical and theoretical, but who is not bound by it. His interests extend to both the visual and literary fields with equal passion. It comes hardly as a surprise then, that, even before his move to Cologne, one of his first works was a piece which "was played through loudspeakers attached to a 40m-high steel tower."[71]

The architect César Janello designed the *Torre Alegórica* for the 1954 *Feria de América* in Mendoza, Argentina. The Torre was an abstract construction. It consisted of five double pyramids organized in a spiral around a metal tower. Kagel not only provided the music but also composed the light scheme for the pyramids. About the music itself, there are conflicting descriptions. Schnebel,[72] Rebstock,[73] and Heile,[74] all mention a description provided by Arizaga[75] at the *Enciclopedia de la música argentina*. According to Arizaga, the *Música para la torre* consisted of four parts. The first part was an orchestral piece, the second a study of percussion, and the third an ostinato for a chamber ensemble. The only point of agreement between Schnebel and Arizaga would be about the fourth part. The last section of the piece consisted of a combination of transformed instrumental sounds and recorded machinery sounds in what could be seen as "one of the first examples of *musique concrete* outside of Paris."[76]

Regarding the light scheme, composition seems to be an apt description for it. Kagel even wrote a score for it which is mostly lost. Only the first page is left, which Kagel had printed in the journal *Collage.*[77] The passage of time is notated in real time, in a minute-by-minute timeline. The five pyramids were lit from the

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[71] HEILE, Bjorn. *The Music of Mauricio Kagel*. Ashgate Publishing Limited. Surrey: 2006. p.14
[72] SCHNEBEL, Dieter. *Mauricio Kagel Musik Theater Film*.Verlag M.DuMont. Schauberg, Koeln. 1970. p. 9.
[73] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater: Das instrumentale Theater von Mauricio Kagel zwischen 1959 und 1965*. Wolke Verlag. Hofheim: 2007. p. 57.
[74] HEILE, Bjorn. *The Music of Mauricio Kagel*. Ashgate Publishing Limited. Surrey: 2006. p. 14.
[75] ARIZAGA, Rudolfo. *Enciclopedia de la música argentina*. Buenos Aires: 1971.
[76] HEILE, Bjorn. *The Music of Mauricio Kagel*. Ashgate Publishing Limited. Surrey: 2006. p. 14.
[77] This reproduction can be found in REBSTOCK, p.58 and in SCHNEBEL, p. 10.

inside in red or white. Five degrees of light intensity were possible. Rebstock[78] goes so far as to identify a scale of twelve degrees, from very bright to complete darkness (which would be the equivalent of silence). Nevertheless, he also points out that there is no sufficient evidence to support the claim that Kagel used serial technique in this piece. What does seem to be clear is that Kagel, in the *Musica para la torre*, coordinates musical and non-musical elements into a full-scale composition. The example of the *Torre Alegorica* makes it clear how, even before his arrival in Germany, composition for Kagel goes beyond the organization of sounds.

Kagel arrived in Germany in 1957, straight into the "hotbed of musical avant-gardism:"[79] Cologne. In his previous works, he was already dealing with issues that were also occupying other avant-garde composers. Composers such as Stockhausen, Ligeti, Cardew, among others, were living in Cologne for different time periods during the 50s. The climate of intellectual and aesthetic production of the city was intense. It was supported not only by the concentration of artists and musicians living there but also by venues such as the Studio for Electronic Music of the WDR and Mary Bauermesiter's atelier. Cage and Tudor played in WDR's concert series *Musik der Zeit* in 1954 and in Donaueschingen, preceded by a portrait on Cage by Eimert in his *Nachtprogramm* in 1952, followed by Cage's lectures in Darmstadt in 1958. These are just a few key dates to the reception of the music of Cage in Europe. It would be an exaggeration to affirm that the contact with Cage's music was the main reason for the crisis in serial music. Nevertheless, it would also be unwise to negate its influence. The confrontation with Cage came as a catalyst for a crisis that was already brewing in serial music. Kagel came to Cologne exactly in this context, a highly productive one but also one of confrontation. Kagel's works of this period reflect his engagement in the issues pertaining to the avant-garde of the time and point to his later developments in instrumental theatre.[80]

[78] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 59.
[79] HEILE, Bjorn. *The Music of Mauricio Kagel*. Ashgate Publishing Limited. Surrey: 2006. p. 16.
[80] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 81.

Kagel's *Sexteto de cuerdas* was started in Argentina. He revised it in Germany in 1957 and it was performed for the first time in Darmstadt, in the concert series *Musik der Zeit* in 1958. In the *Sexteto*, Kagel already leaves a certain degree of compositional choice for the interpreter. Nevertheless, there are limitations to this interpretational freedom; it mostly applies to dynamics and has no influence on the larger structure of the piece.[81] [82] This piece is representative of Kagel's transition. Even though it sounds reminiscent of Schönberg – one of young Kagel's heroes – the episodic form and the complex rhythms are in line with the avant-garde of the time. Perhaps it is too much of a stretch to talk about interpretative freedom at this point. But the extended playing techniques used in the *Sexteto* will be a constant in Kagel's later works, making it an important step towards the instrumental theater. But the *Sexteto* was not the only piece in Kagel's luggage. He brought the first preliminary studies to *Anagrama* from Argentina as well, but the discussion of this piece will happen later in this research

3.1.a. *Sonant*

In the years of 1959 to 1961, Kagel often worked on pieces simultaneously, notated ideas that would only be used years later and developed the theoretical base of instrumental theater.[83] Even though *Pandorasbox/Bandoneonpiece* is the first of Kagel's instrumental theatre pieces to be completed, *Sonant* was the first to be performed. The first performance of *Sonant* was given by the *Kölner Ensemble für Neue Musik*, an ensemble founded by Kagel in 1959. The piece is written for guitar (electric and acoustic), harp, double bass, and percussion. The acoustic guitar is placed front and centre in this piece. In the Foreword, Kagel notes that "the general volume of the performance" should be "as soft as possible" with the guitar being the "loudest instrument, thereby serving as a reference point for the dynamic level of the ensemble."[84] More than that, the sound world of the guitar is the sound world of *Sonant*, with the other instruments expanding it.

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[81] Ibid. p. 114.
[82] SCHNEBEL, Dieter. *Mauricio Kagel Musik Theater Film*. p. 14.
[83] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 133.
[84] KAGEL, Mauricio. *Sonant (1960/...) für Gitarre, Harfe, Kontrabaß und Fellinstrumente*. Edition Peters. p. 14.

> Alle Instrumente verstärken spezifische Charakteristika des Gitarrenspiels; die Harfe als riesige Leersaitengitarre ebenso wie der Kontrabaß, der, ausgiebigst in der Pizzicatotechnik traktiert, die tiefen Regionen arrondiert; die Fellinstrumente heben die ohnehin deutlich ausgeprägten geräuschhaften und perkussiven Komponenten des Gitarrenspiels hervor.[85]

Heile characterizes Kagel's instrumental theater pieces as always moving along the spectrum created between two approaches: one he calls the *Sur Scène approach* and the other the *Sonant approach*. The first consists in musical performance presented in a theatrical context, as happens in *Sur Scène*. The *Sonant* approach, on the other hand, consists of the theatricalization of music performance.

> Whatever distinguishes these two approaches to the instrumental theatre, what they have in common is that there is no division between theatrical action and music performance. (…) Sound-producing gesture and sound produced are to be seen as one integral music-theatrical action which has acoustic and visual components.[86]

Such an integration between acoustics and visual components becomes very clear in the case of *piece touchee, piece jouee*, one of the "movements" in *Sonant*. Even though this piece is thoroughly notated, Kagel opens the possibility for a "virtual" performance. In that case, the performer is to "mimic exactly the instrumental performance of their parts,"[87] always as close as possible. The closeness to the playing surfaces allows not only for the necessary tension of playing (or, in this case, almost playing) to be created but also leaves the performer open for "mistakes" to be made. By "mistakes" are meant tones that are inadvertently produced and are, then, incorporated into the performance.

> Die gestische Dimension des Musikmachens zeichnet sich (…) durch eine Einheit von musikalischem und körperlichem Gestus aus. Auch die Form von Theatralität, die bei *Anagrama* durch die Überexpressivität des Schreiens etc. ins Spiel kam, verlangte

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[85] BRUCK, Wilhelm. *Zupfmusik! Marginalien zu >Sonant (1960/...) für Gitarre, Harfe, Kontrabaß und Fellinstrumente von Mauricio Kagel aus der Perspektive eines begeisteten Gitarristen*. In.: KLÜPPELHOLZ, Werner (Hrsg.) – *Kagel.../1991*. DuMont Bücherverlag. Köln: 1991.

[86] HEILE, Björn. *The Music of Mauricio Kagel*. Ashgate Publishing Company. Surrey: 2006. p.40

[87] KAGEL, Mauricio. *piece touchee, piece jouee.* In.: *Sonant (1961/...)*.

> nach körperlichem Ausdruck, der im Dienst der Erzeugung des musikalischen Ausdrucks stand.[88]

A sound-producing gesture and theatrical gesture are here one in the same, integrated into the composition, even in its "imperfections." The scenic cannot be separated from the musical procedures because both are symbiotically connected. This connection is created through the physicality of playing. Movement is at the core of the composition. Not only as a sound producing gesture but as a compositional material connecting the scenic and the musical. Such connection becomes very clear in another piece of Kagel's instrumental theatre: *Pas de cinq.*

3.1.b. *Pas de Cinq*

The camera is placed high, giving us a bird's-eye view of paths. Those paths build a star inside a pentagon. On the upper left corner, a figure approach. He is wearing a suit, a paper crown, and walks slowly carrying a cane. He reaches an intersection and stops, waiting for another man in a suit to start his movements. And so, begins the 2012 production of Kagel's *Pas de cinq* by the *Ensemble Intercontemporain*. *Pas de cinq* was composed in 1965. It is part of *Journal de théathre*, a loose collection that includes, besides *Pas de cinq*, *die Himmelsmechanik, Camera oscura, Kommentar,* and *Extempore* and *Variaktionen*. In each of these pieces the composer explores separately technical means of the theatre. *Pas de cinq* is devoted to movements on the stage.[89] But, more than that, it is a prime example of how Kagel connects the scenic and the musical through physical action.

The title of the piece can be seen as a reference to the ballet dance duet *pas de deux* that translates, literally, as "step for two," making *Pas de cinq* a "step for five." Such a title, combined with the subtitle *Wandelszene*, already points towards movement as being a crucial element of the piece and the connection to ballet towards choreographed movement. In this case, composed movement

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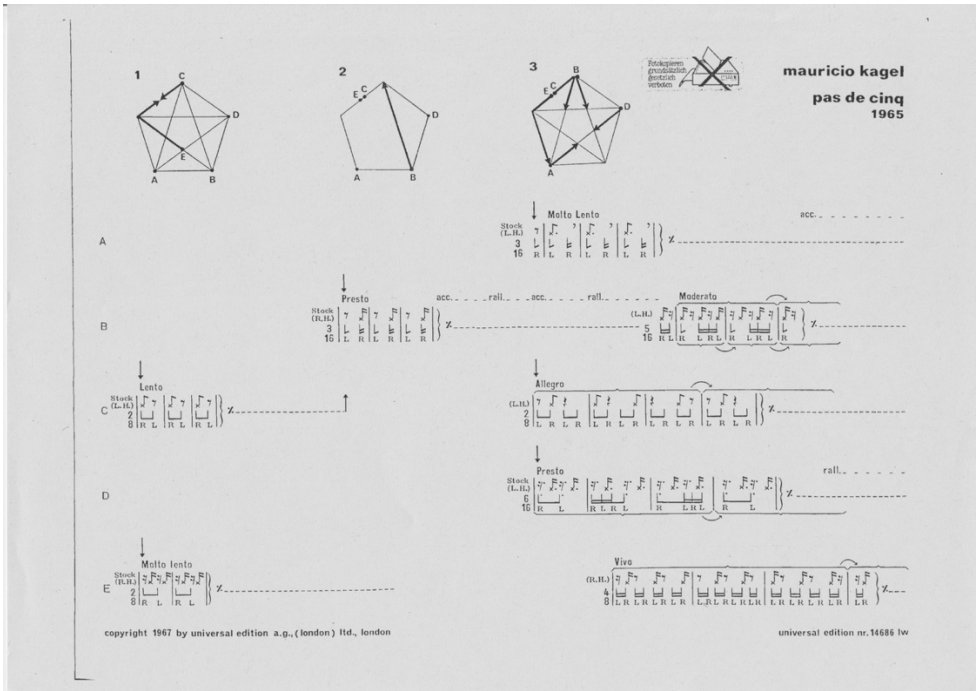
[88] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 153.
[89] HEILE, Björn. *The Music of Mauricio Kagel*. Ashgate Publishing Company. Surrey: 2006. p. 52.

would be a more apt description. It also reveals which type of movement will be used in the composition. It is a "walking scene." And as such, where the performers will walk is just as important. The scenario designed by Kagel for *Pas de cinq* could be best described as a *prepared stage* in the sense of Cage's prepared piano. This *prepared stage* consists of lanes, where the performers will walk. These lanes form a pentagon, and each of its angles is also connected by lanes. The overall design is that of a pentagon encompassing a star. Each lane should be "built up in as varied a manner as possible, using scaffolding, small platforms and slopes or ramps of differing angles of inclination."[90] They should also be covered with different materials, avoiding any sort of regular pattern. What the title also makes clear is the number of performers. Kagel's "step for five" is composed for five performers, each of them should carry a walking stick, which will be used in the execution. The notation used in *Pas de cinq* is a combination of graphic and traditional notation. The direction of the performer's movement through the stage is represented with arrows on a drawing of the pentagon seen from above. While the duration of movement and rhythmic patterns to be executed are represented in separate staves for each performer using tempo markings (lento, presto, moderato) and traditional rhythmic notation.



[90] KAGEL, Mauricio. *Pas de cinq*. Universal Edition. p. 1.

Kagel stresses that the patterns should be practiced beforehand and executed precisely.

> The rhythms should be practiced on a level surface, with the aid of musical assistance. Only then can the stage director begin with the actual production of the piece, (...).[91]

What makes the comparison with Cage's *prepared piano* possible is not the building requirements but how those preparations are a part of the piece. Since the performers walk over the lanes, each different material used to cover them will produce a different sound. Moreover, the different heights affect how the rhythm is to be performed.

> The performers walk at a set tempo, following the rhythmic patterns prescribed for the footsteps and the taps of the walking stick. Due to the irregular nature of the covering and the ascent and descent of the lanes, the rhythms are dynamically modulated, and their execution becomes inaccurate.[92]

The stage becomes an instrument and, much like the prepared piano, is also "composed" and "played." Moreover, as noted above, the production begins only after the patterns are practiced. Only then, can the dramaturgical relationships between the performers be developed. Different "roles" are to be performed during the piece. Not through words though, but through actions: glances, gestures, even acrobatic movements. This way, the theatrical element of the piece is born out of the performance of the rhythmic patterns on the prepared stage. Now, if *Pas de cinq* is a study of composed movement on stage, *Match* can be described as a study of the theatricality of musical performance.

3.1.c. *Match*

> Als ich am Morgen des 1. August 1964 erwachte, wurde mir plötzlich bewusst, dass ich den Gesamtablauf eines musikalischen Stuckes, geträumt hatte, und zwar in unglaublich detaillierter Weise. Na, alle Einzelheiten konnte ich mich noch erinnern, vor allem natürlich an die Aufstellung der beiden Cellisten – jeder fast an der Rampe in einer der Buhnenecken –

[91] KAGEL, Mauricio. *Pas de cinq*. Universal Edition. p. 2.
[92] Ibid. p. 2.

> und dazwischen der Schlagzeuger als Vermittler und (Schieds-)Richter. Aufführungsanweisungen und Klangtypen, Anschlagsarten und Gestikulationen und vor allem der betont 'sportliche' Charakter des Spiels hafteten in der Erinnerung mit äußerster Klarheit. Zu jener Zeit arbeitete ich an einer Komposition mit völlig verschiedener Besetzung und Disposition des Materials; zwischen beiden Klangwelten konnte ich keine inhaltliche oder formale Beziehung ersehen. Ich wollte mich auch nicht entschließen, das Stuck in Arbeit abzubrechen, um einen Traum weiter zu deuten. Neun Nächte später wiederholte sich die traumhafte Aufführung, und zwar mit der schon erlebten Scharfer. Beunruhigt machte ich diesmal Notizen und versuchte die verschwommenen Zeitmaße dieser Vorstellungsmusik in konkreten Tempi zu definieren. Als ich aber am nächsten Morgen feststellen musste, dass der Traum sich nochmals wiederholt hatte, ließ ich alles beiseite, und im Glauben, das Schicksal habe hier schon dreimal angeklopft und es wäre höchste Zeit, seine Stimme zu hören, schrieb ich in sieben Tagen dieses klingende Match. Seitdem hat sich der Halbtraum nicht mehr wiederholt. Es ist schade, denn jetzt wurde ich ihn gern mit der fertigen Partitur vergleichen.[93]

To recount here Kagel's dream-genesis of *Match* does more than to just make this text part of the tradition in the literature about the piece.[94] The text above was intended for the *Nachtprogramm* of the WDR and probably reached its full provocative potential when Kagel read it in the *Darmstädter Ferienkurse* of 1966. Provocation is the correct description to the act of a composer bringing forth the fantasy of the genius that lurks behind a dream-genesis before an audience used to – and expecting – an objective *Werkstattbericht*.[95] Kagel brings the dream connection to the forefront in his filmed version of the piece. Besides being a stab at the genius-aesthetic, *Match*'s dream-genesis and filmed version point to an important characteristic of Kagel's oeuvre: theatricality is deeply rooted in its conception.[96]

Even in the early stages of the piece, the "stage is already set:" two cellists facing each other in a musical tennis game, with a percussionist in the middle. Two players facing off, with a judge to make sure the rules of engagement are followed. The sportive character of *Match* is made clear not only through the

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[93] KAGEL, Mauricio. In: SCHNEBEL, Dieter - *Mauricio Kagel Musik Theater Film*. p.152.

[94] As Rebstock notes "Es gibt keinen Text zu *Match*, der nicht obige Traumerzählung zitieren würde." REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 335.

[95] TIBBE, Monika. "Schwierigkeiten und Möglichkeiten der Analyse zeitgenössischer Musik, dargestellt an Match von Mauricio Kagel", Zeitschrift für Musiktheorie, No. 3 (1972), pp.18-21. p. 19.

[96] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 318.

stage setting but also in the first bars of the music. The exchange of Bartók-pizzicato notes by the two cellists evokes the ball exchange of a tennis match. It is important to note, though, that neither the cellists nor the percussionists depart from their roles as musicians. They never become something else even though the piece is loaded with semantic meaning. One can see quite clearly from the sketches that the theatrical context was always present. Be it in the dream-genesis conjured by Kagel or in the misspelled title in one of the manuscripts,[97] evidence of this presence permeates even the process of the composition of the piece. However, there is clear evidence that the cello parts were composed first. There is a manuscript – described by Rebstock as a *Rudimentärpartitur* [98]– of the cello parts, composed completely independently of the percussion or of the theatrical setting. That manuscript was later modified and combined with the percussion and the formal theatrical setting.

Nevertheless, the percussionists' part is of special note. Even though it was composed after the cello parts, it does not stand apart from them. The interaction between the cellos and the percussion embodies the theatrical-musical relationship that lies in the core of the piece. One example of this paradoxical interaction can be seen in the sections involving the throw of dice. In section **N** of *Match*, the percussionist throw dice over a table, count the result, and signal for Cello I to begin playing. The "judge" quickly realizes his/her mistake, signals for Cello I to stop and Cello II to begin. Later in the piece, there is another throw of the dice, this time using a metal recipient. Again, the percussionist calculates the result and gives the signal, this time to Cello II. But it is Cello I who begins to play. He/she tries again to emphatically signal both Cellos and regain control, just to be ignored once more. Cello I and II simply continue to play. On the first instance, a "mistake" is made due to a miscalculation. On the second, the almighty judge is simply ignored.

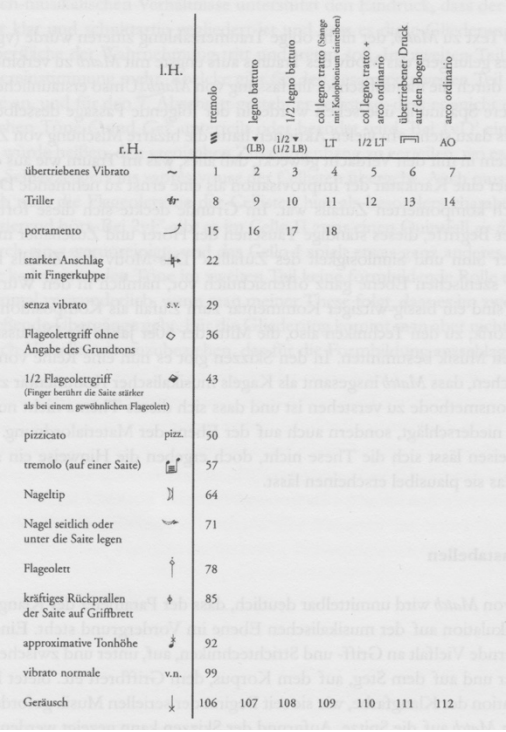
However, the percussionist's interventions keep the connection between the visual and the musical constant. Through his/her presence, interference and even

[97] Ibid. p. 337. Rebstock reproduces a table, used to map the cello sounds used in the piece, which bears the title "Matsch."
[98] Ibid. p. 338.

his/her “mistakes,” the theatrical element is always present: it makes constantly clear that a *Match* is going on. Both sections are references – or better yet, provocations – to aleatory techniques of composition. They both bring to the foreground, simultaneously, the importance of the role played by the percussionist and the musical “ineffectiveness” of aleatory techniques.

So far, the theatrical in *Match* has been described as closely connected with the percussion. And in his dream-genesis of the piece, Kagel himself makes that connection.

> Es war gerade die Rolle des Richter-Schlagzeugers, die sich im Verlauf des Traumes immer mehr verstrickte und komplexer präsentierte und die mich zwang, den formalen Aufbau von *Match* von echten instrumental-dramatischen Situationen abhängig zu machen.[99]



r.H. \ l.H.		tremolo	legno battuto ▼ (LB)	1/2 legno battuto 1/2 ▼ (1/2 LB)	col legno tratto (Stange mit Kolophonium einreiben) LT	col legno tratto + arco ordinario 1/2 LT	übertriebener Druck auf den Bogen	arco ordinario AO
übertriebenes Vibrato	~	1	2	3	4	5	6	7
Triller	tr	8	9	10	11	12	13	14
portamento		15	16	17	18			
starker Anschlag mit Fingerkuppe		22						
senza vibrato	s.v.	29						
Flageolettgriff ohne Angabe des Grundtons	◇	36						
1/2 Flageolettgriff (Finger berührt die Saite stärker als bei einem gewöhnlichen Flageolett)	◆	43						
pizzicato	pizz.	50						
tremolo (auf einer Saite)		57						
Nageltip		64						
Nagel seitlich oder unter die Saite legen		71						
Flageolett		78						
kräftiges Rückprallen der Saite auf Griffbrett		85						
approximative Tonhöhe		92						
vibrato normale	v.n.	99						
Geräusch		106	107	108	109	110	111	112

Nevertheless, that would be an incomplete analysis and Kagel’s own compositional process makes that clear. Based on the sketches, it becomes clear how important articulation and timbre are for this composition. Kagel deconstructs the sound producing techniques of the cello: seven possibilities with the right hand, sixteen with the left. By combining them, the composer has 112 articulations to choose from. There is no such table in the sketches, but Rebstock reconstructs it.[100]

There is a sketch of a matrix used to map the combinations of articulation to be used,[101] which is then used to build the *Rudimentärpartitur*. Kagel uses

[99] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 319.
[100] Ibid. p. 336.
[101] Rebstock reproduces a table, used to map the cello sounds used in the piece, which bears the title “Matsch.” p.337.

articulation, timbre, as compositional material. A consequence of this process is that one must always have the resulting performance in mind, always looking beyond the notation. Tibbe mentions a passage as an example:

> Als Beispiel dafür, dass Notenbild und Klangergebnis sich nicht entsprechen, folgende Stelle, die eine fast parodistische Nuance hat: Nach der dritten Wurfelintervention (Partitur S.21) spielt das 1. Cello in kurzen Notenwerten eine vollständige Zwölftonreihe, gleichzeitig ist im 2. Cello ebenfalls eine Zwölftonreihe in längeren Notenwerten notiert. Doch ist letztere nur scheinbar zwölftönig: es handelt sich nämlich um Flageolettgriffe, bei denen der Grundton nicht angegeben ist und ad libitum gewählt werden kann. Was also akustisch zustande kommt, ist höchstwahrscheinlich keine Zwölftonreihe.[102]

As Schnebel noted, Kagel turns the "*Prozesse des Spielens zum kompositorische Material.*"[103] As a consequence of Kagel's compositional process, the theatricality inherent in the act of playing is brought front and center. Therefore, the cello parts as well as the percussion, the visual and musical, as notated actions, are deeply connected and cannot be separated. Kagel explores the connection between kinesis and sound even further in his *summus opus imperfectum:*[104] *Staatstheater*.

3.1.d. *Staatstheater*

Kagel started to work on *Staatstheater* in 1967 and completed it in 1970. It was commissioned by the Hamburg Staatsoper, by then under the direction of Rolf Liebermann. The piece was premiered in 1971 with the composer himself in the director's seat. Even though *Match* could be considered the most well-known work of Kagel's instrumental theatre, *Staatstheater* is certainly the most ambitious. Here, opera is tackled head on. This piece can be seen as an analysis of the opera. It is also the summation of ideas Kagel developed in previous works of his instrumental theatre.[105] *Staatstheater* consists of nine pieces: *Repertoire*, *Einspielungen*, *Ensemble*, *Debüt*, *Saison*, *Spielplan*, *Kontra Danse*, *Freifahrt,* and

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[102] TIBBE, Monika. Schwierigkeiten und Moglichkeiten der Analyse. p. 20.
[103] SCHNEBEL, Dieter. *Mauricio Kagel Musik Theater Film*. p. 273.
[104] ZARIUS, Karl-Heinz. *Staatstheater von Mauricio Kagel. Grenze und Übergang*. Universal Edition. Vienna: 1977. p. 9.
[105] HEILE, Björn. The Music of Mauricio Kagel. p. 59.

Parkett. The order in which they will be played is left open with the only requirement that *Repertoire* opens the performance.

Repertoire (szenisches Konzertstück) is a collection of one hundred non-ordered actions. The selection and order of the actions to be performed are left open. The *Instrumentarium* of this piece consists mostly of objects, such as a Styrofoam ball, a piece of a cookie, orthopaedic shoes, and a guitar case, among other things. Each action is "notated" on a single page, with the instruments to be used on the top right corner and using a combination of musical notation, drawings, and description.

Through these three forms of notation, Kagel manages to provide detailed performance instructions for the individual actions. Even though the order and number of actions to be performed is not specified, making the overall form of *Repertoire* fluid, the level of detail makes the performance of the actions anything but random. Without a plot or leitmotiv to connect and guide it all, the action itself is at the core of *Repertoire*. Even the choice of *Instrumentarium* contributes to this. Even when musical instruments appear – such as in actions 97 and 98 – they are used as abstract objects. The focus remains on the unity of the action, bringing all elements together.

> Aktion und Klang sind zu einer Einheit verschmolzen, in der optische und akustische Ereignisse als Erscheinungsformen desselben korrespondierend sich vereinen. Szenisches Spiel wird hörbar, Musik wird sichtbar. Kagel erreich diese Verschränkung der Medien dadurch, dass er Aktionen und Instrumente abstrakt-typisiert, gewissermaßen antinaturalistisch, einsetzt, anderseits aber so wählt, dass die produzierten Klänge ein möglichst hohes Maß an sprachlicher Konkretion annehmen.[106]

Even though *Einspielung (Musik für Lautsprecher)* can be performed live, it is conceived, as the subtitle betrays, as recorded, and played by hidden speakers during a performance of another section of *Staatstheater*. It is composed in twelve pages, from A to M, and each page is based upon one interval (octave, minor second, sixth). The intervals are to be used in three different sections in a way

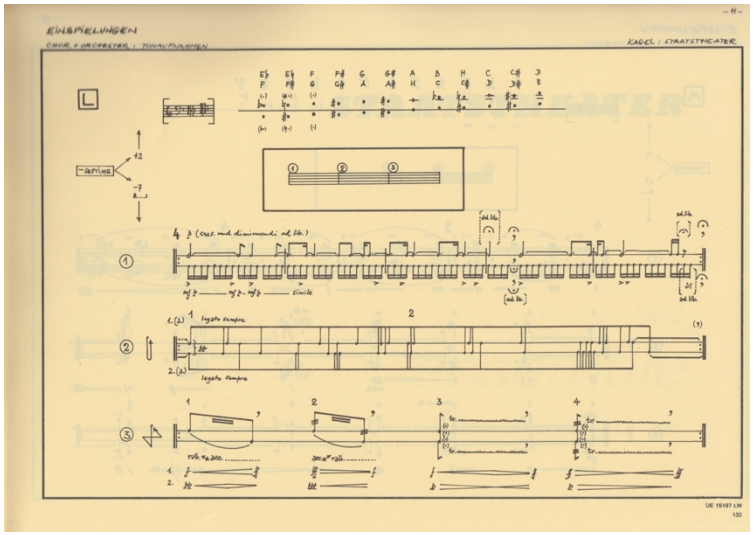
[106] ZARIUS, Karl-Heinz. *Staatstheater von Mauricio Kagel. Grenze und Übergang*. Universal Edition. Vienna: 1977. p. 21.

determined by the conductor. *Einspielungen* is composed for choir and orchestra, but no determined instrumentation is prescribed.

What Kagel sets in motion here are processes. Each page is a musical process to be developed by the performers. Even though the initial material is, for the lack of a better word, “basic” (one interval to be used in three “rhythmic” sections), it does provide a specific musical character that makes every musical process unique.

After tackling the action in *Repertoire* and music in *Einspielung*, Kagel turns his attention to singing in *Ensemble.* The piece consists of parts for sixteen performers, presented in no particular order. The number of performers is variable and the scenic actions to be realized are to be drawn from *Saison*. Each part is devoted to one characteristic operatic role and/or voice.

> 2 Zur vollständige Realisation des Stückes sind jene charakteristischen Stimmen erforderlich, die den typischen Fächern (bzw. Rollen) der Opernliteratur entsprechen. Zum Beispiel:
> SOPRAN 1 (Königin der Nacht), SOPRAN 2 (Soubrette), SOPRAN 3 (Aida), SOPRAN 4 (Lyrischer Sopran); ALT 1 (Carmen), ALT 2 (Jugendlich-Dramatische: Elsa), ALT 3 (hochdramatische Wagner-Sängerin), ALT 4 (Erda); TENOR 1 (Tenorbuffo), TENOR 2 (Ottavio/Tamino), TENOR 3 (Siegfried), TENOR 4(Rigoletto); BARITON 1 (französischer Bariton), BARITON 2 (lyrischer Bariton); BASS 1 (Baßbuffo), BASS 2 (Basso profondo).[107]

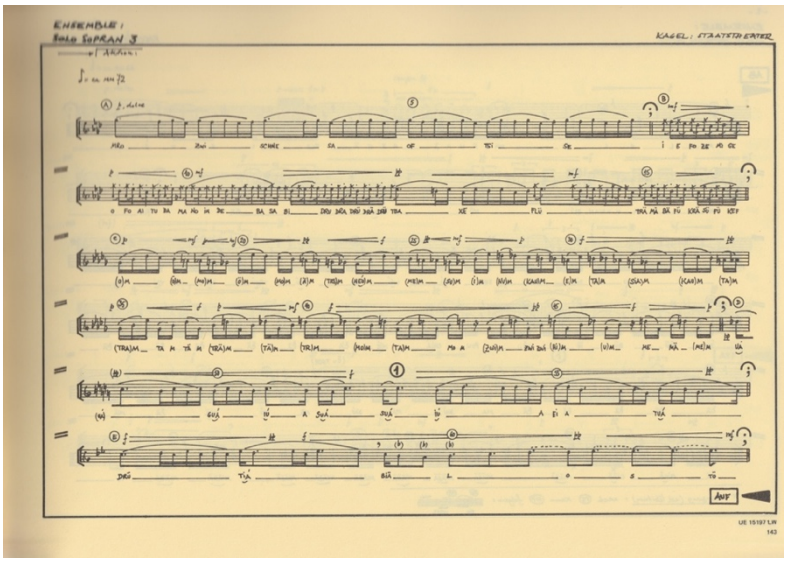


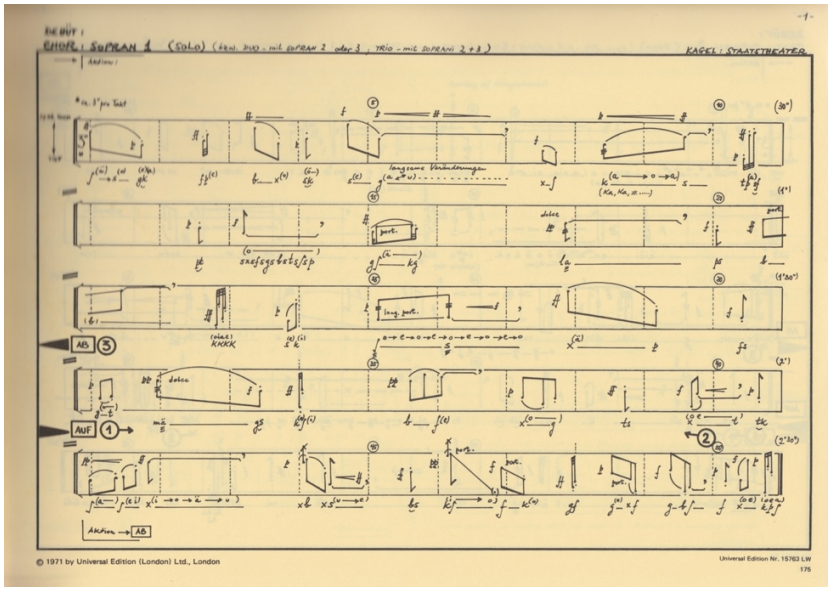
[107] KAGEL, Mauricio. *Staatstheater*. Universal Edition. p. 137.

Kagel treats every operatic role as a timbre. More than that, they also provide a psychological aspect to the performance. *Königin der Nacht* is much more than an example to inspire the performer. It evokes a connection with the role itself and all that is involved in the performance of such a character: articulation, timbre, how to move, and how to act, among other things. For the text sung in each part, Kagel uses a procedure that can be traced back to *Anagrama*.

A plethora of different syllables, without any word or sentence being built, is used as text material. Thus, instead of focusing on semantic significance, Kagel brings the sound-world of language to the fore. As in *Anagrama*, the musicalization of language is developed from its phenomenological presence. Another section that also puts the sound-world of language front and centre is *Debüt*.

While in *Ensemble* the focus lies on solo operatic roles, *Debüt (für sechzig stimmen)* is devoted to the choir. It consists of sixty vocal parts, in no particular order. *Debüt* can also be performed simultaneously with other sections of *Staatstheater* (with *Ensemble* itself, *Einspielungen*, *Spielplan*, *Kontra Dansei, Freifahrt,* and *Parkett*). Nevertheless, the approach to singing and to language is not the same as in the previous section. Once again Kagel points to *Anagrama* and treats language as a sound world. Nevertheless, in *Ensemble* mostly the tradition of musical notation is used, thus providing more precise performance instructions regarding pitch and rhythm. In *Debüt* pitch as well as rhythm are not traditionally notated, allowing for more flexibility and for a focus on musical gestures.





The focus on gesture and the use of phonemes as text that emphasizes sound over semantic meaning, reminds of the "savagery" of the speaking choir in *Anagrama*.

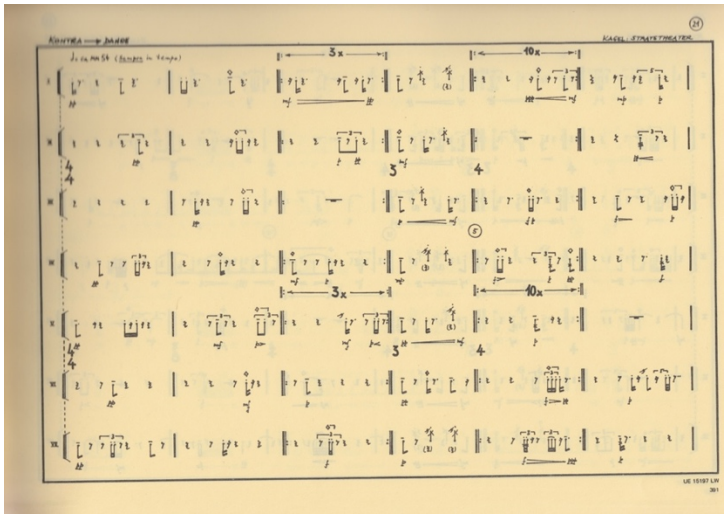
> Jedes Solo dieses Teils stellt sich dar als die Verarbeitung einer musikalischen Geste zu einer knapp pointierten Ausdrucksetüde. Der Charakter der in die Zeit ausgefalteten Interjektion vom Hauch bis zum Schrei oder des interjektionsartigen Sprachverlaufs vom hektischen Geflüster bis zur kläffenden Kanonade treibt das Szenische gewissermaßen aus dem Gesang selbst heraus, Aktionen scheinen nicht hinzugefügt, sondern der vokalen Gebärde als Verlängerung, Kommentar oder Präzisierung entwachsen. Debüt ist ein beinahe unerschöpfliches Mosaik dessen, was im Zwischenfeld von Gesang und Sprache tönend sich Luft macht.[108]

As in *Ensemble*, the action for *Debüt* is to be drawn from *Saison (Singspiel in 65 Bildern)*. *Saison* is constituted in sixty-five actions to be performed with an *Instrumentarium* made from a plethora of objects such as a tuning fork, a chair, a cane, and a cape, among others. These characteristics make it analogous to *Repertoire*. *Saison* is even similarly notated, which makes the connection even more plausible. Another strong connection between the two sections lies in the fact that both deal with actions, with or without a sound component. In this sense,

[108] ZARIUS, Karl-Heinz. *Staatstheater von Mauricio Kagel. Grenze und Übergang*. Universal Edition. Vienna: 1977. p. 32.

it might have been possible to relate *Spielplan (Instrumentalmusik in Aktion)* as well to *Repertoire* and *Saison*.

Nevertheless, the sound element is crucial to the actions in *Spielplan*. An interpretation supported not only by the subtitle – *Instrumentalmusik in Aktion* – and by the nature of each action, but also by the fact that Kagel describes them as *Musikaktionen*. Thus, making the focus of the piece clear: the making of music with instruments. To be clear, the closest one gets to a Western "traditional" instrument in *Spielplan* is a Tam-Tam or other percussion instrument. But even then, Kagel seems to deconstruct the idea of a musical instrument to that of an object capable of producing sound. This deconstruction also calls for a deconstruction of playing. Every musical action that makes a part of *Spielplan* can be seen as a "how to play," a certain sound producing object.



In *Kontra – Danse (Ballet für Nicht-tänzer)*, on the other hand, the focus moves away from the *Instrumentarium* and to the body. Such focus does not imply that there is no music being performed during *Kontra - Danse*. The "musical accompaniment" to this ballet for non-dancers is composed for seven performers, whether only vocalists, only instrumentalists or a mix of the two is left open. Only the rhythm for each part is present in the score. The notated music is to be recorded and played back during performance. During the play-back it will be "extended" by the performers on stage. Each performer should choose a sound that is being played and play or sing it, creating the above-mentioned extension of the playback.

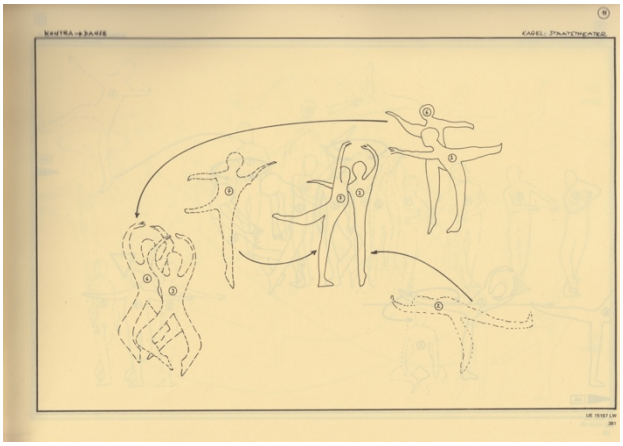
Nevertheless, as the title makes clear: ballet that is the focus here. The dance section is also composed for seven performers. And composed is the correct

word here. Kagel uses stylized drawings of dancers and arrows to represent the movements to be performed.

All the movements to be performed were drawn from the classical ballet figures and a choreographer is to be used for rehearsals. Even though the piece is composed specifically for non-dancers, this does not imply an unprofessional performance.

> 2 Die Ausführenden sollten eine absichtlich mangelhafte Darstellung der tänzerischen Bewegungen vermeiden. Vielmehr ist in intensiver Probenarbeit anzustreben, die angegebene Choreographie so gut wie möglich zu realisieren: je starker auf eine vollkommene Darstellung hingearbeitet wird, desto deutlicher wird die Aussichtslosigkeit, dieses Ziel je zu erreichen. Das ist der gewünschte Effekt.[109]

In *Kontra – Danse* there is an inner tension at play. On the one hand, the ballet movements evoke the idea of the domination of the body as means to artistic expression. On the other hand, there is the impossibility of such movements to be performed by non-dancers. No matter how intense the rehearsals are, they will never be enough. That is the tension that drives the performance of *Kontra – Danse* - and also the core of ballet as an art form -: to attempt the impossible task of complete control of the body.

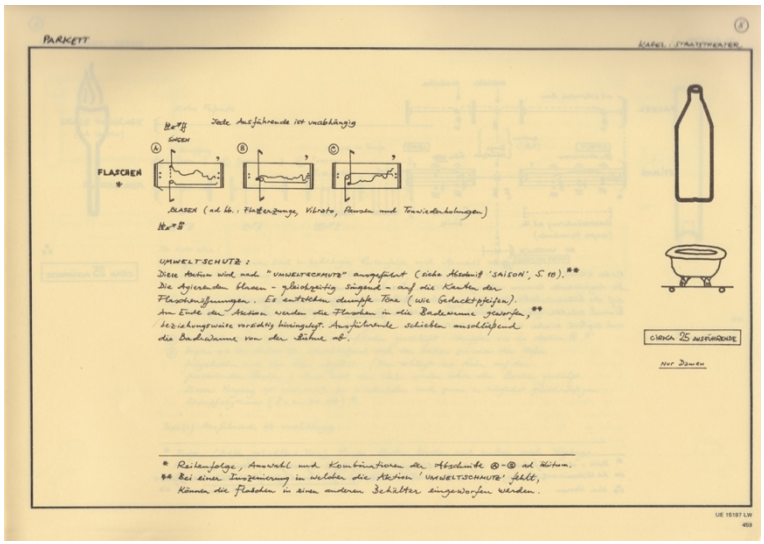


Freifahrt (gleitende Kammermusik) consists of thirty-six musical processes *(musikalischen Verläufen*). Performers playing different instruments while sitting in chairs glide – hence the *gleidend* – with the help of rails mounted on the stage. The direction of the movement and which instrument family to be used are specified.

[109] KAGEL, Mauricio. *Staatstheater*. Universal Edition. p. 369.

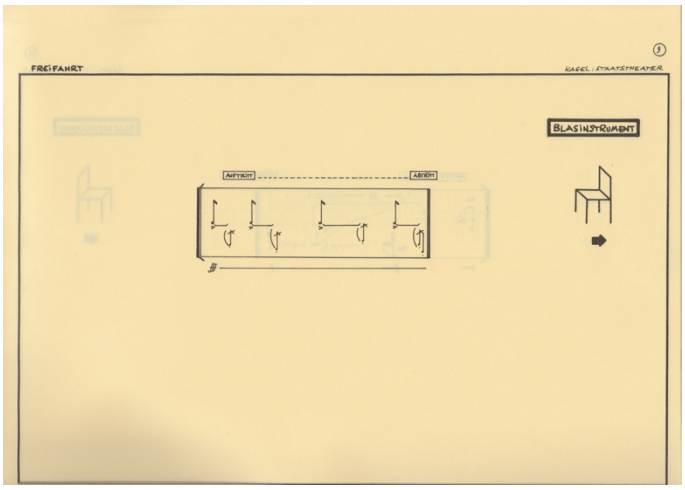
As in *Spielplan* and *Repertoire*, for example, in *Freifahrt* it is not only the playing of an instrument that produces the sound. Each musical process is a multimedia action that encompasses the stage, chairs, performers, and the instruments themselves.

> Was in Transicion II und Improvisation ajoutée durch das Zusammen- oder Gegeneinander wirken von zwei oder drei Spielern zustande kommt, ist in eigenen Partien von Freifahrt ähnlich wie in Match Ergebnis der simultanen Ausführung verschieden komponierter und notierter Bewegungsabläufe



> beziehungsweise Produktionsvorgänge durch einen Ausführenden. Die spieltechnischen und psychologischen Komplikationen, die die geforderte Integration notwendig mit sich bringt, prägen das klangliche Ergebnis und drücken ihm den Stempel angestrengten Misslingens auf.[110]

There is no boundary between non-sound producing action and musical action,



which is a common trend in Kagel´s instrumental theater and is also present in *Pakett,* from *Staatstheater.* In combination with *Freifahrt*, *Spielplan,* or *Saison*, a performance of *Parkett (konzertante Massenszene)* is possible. Parts of *Debüt* or *Ensemble* can also be performed in tandem with actions from *Pakett*. The several

[110] ZARIUS, Karl-Heinz. *Staatstheater von Mauricio Kagel. Grenze und Übergang*. Universal Edition. Vienna: 1977. p. 54.

possibilities of interaction with other sections of *Staatstheater* and the high number of performers necessary – between ten and seventy-six – make this a true *Massenszene.*

3.2. Music as performative process

A process is constituted of a series of actions leading to a result. Or it can be seen as a series of gradual transformations towards an end. In both cases, the core idea is the same: change and movement towards something. Kagel opens his work to the notion of process through action. Visual and sound elements are combined into the process of constituting the performance. Cage arrives at process through theatre differently. Even though the chance technique used in *Music of Changes* was crucial for his later works, it still resulted in a fixed object of a dictatorial nature.[111] The performer must still follow the blueprint provided by the composer. Theatrical action was Cage's response to his need to open himself to all sounds and free the performer. Both stems straight from his contact with Eastern philosophy. Stockhausen's path to process also has a connection to Eastern philosophy through the work of Sri Aurobindo.

> In the bookcase I discovered an old, out-of-print book. It was Satprem's book about Sri Aurobindo. (…) I found out that what I was reading was in extraordinary accord with the feelings about life and the spiritual mood that was in me in the moment. I felt that this spirit was entirely kindred to mine, and I identified completely with these ideas.[112]

While Cage and Stockhausen went East, Schnebel looked in his own backyard. Schnebel's critical thinking towards society lead him to rethink musical production and hierarchies.

> Ein solches demokratisches Verhältnis von Komponist, Interpret und Hörer, die gleichberechtigt an der Kunstform Musik teilhaben, spiegelt eine wichtige ästhetische Überzeugung Schnebels Ende der 60er Jahre. Auf einem Skizzenblat zu den *Maulwerken* notiert er:
> Kunst heute = Darstellung von unserem Leben
> Anstoß für unser Leben
> Hilfe in unserem Leben.[113]

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[111] REBSTOCK, Matthias. REBSTOCK, Matthias. *Komposition zwischen Musik und Theater: Das instrumentale Theater von Mauricio Kagel zwischen 1959 und 1965*. Wolke Verlag. Hofheim: 2007. p. 77.
[112] STOCKHAUSEN in: KURTZ, Michael. *Stockhausen: A biography*. Translated by Richard Toop. Faber & Faber. London: 1992.
[113] NAUCK, Giesela. *Dieter Schnebel Lesegänge durch Leben und Werk*. Schott Musik International. Mainz: 2001. p. 151.

One can see, then, three different approaches to music as process with the performer as a common denominator.

3.2.a Cage: from indeterminacy to the music tools

Amy C. Beal opens her study on the factors that contributed to the dissemination of American Experimental Music in post-war West Germany, stating that:

> During the second half of the twentieth century, American composer-performers and West German cultural institutions contributed to an unprecedented international exchange of musical, aesthetic, and ideological viewpoints.[114]

Although several American composers and artists are portrayed by Beal as participating in this exchange, it also becomes clear through her work how much the reception of American experimental music is linked with John Cage.[115] Rebstock goes further and connects Cage with the focus towards musical theater in the 60s: "And it was the clash of this highly organised structural music [*serial music*] with the aesthetics of John Cage and the early happenings that unleashed enormous productivity in the field of music theatre in the sixties, (…)."[116] Beal considers Cologne in 1952, through Herbert Eimert's *Musikalische Nachtprogramm,* as a possible starting point for the reception of Cage's music in West Germany.[117]

> Late on 27 November 1952 Eimert gave the first German radio feature on Cage (...).
>
> Eimert's portrait of Cage established a view of American music that would come to dominate Germany's perception of it: he highlighted its rash departure from European tradition and assumed that it could sprout only from a place unburdened by - to use Eimert's provocative phrase - "holy eternal criteria of

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[114] BEAL, Amy C. *New Music New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification.* University of California Press: 2006.

[115] See also: DECROUPET, Pascal. *Aleatorik und Indetermination - Die Ferienkurse als Forum der europäischen Cage Rezeption*. In: BORIO, Gianmario & DANUSER, Hermann. *Im Zenit der Moderne Die Internationalen Ferienkurse für Neue Musik Darmstadt 1946-1966*. Rombach Verlag. Freiburg im Breisgau: 1997. Band 2, pp.189-273.

[116] REBSTOCK, Matthias & ROESNER, David (Ed.). *Composed Theatre Aesthetics, Practices, Processes*. Intellect. Bristol: 2013.

[117] BEAL, Amy C. *New Music New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification.* University of California Press: 2006. p.55.

value."[118]

Cage's first performance in Germany was given, alongside Tudor, in Donaueschingen 1954, followed by another performance in Cologne at a contemporary music concert series, *Musik der Zeit*. During these visits, Cage and Tudor became acquainted with two men who would help them greatly in the future.

> The Cologne concert in October 1954 established a crucial connection to that city, helping Tudor become (in his own words) "a messenger between the States and Europe". Furthermore, in Cologne, Cage and Tudor met the young Karlheinz Stockhausen, only in his mid-twenties, who cherished Tudor's abilities and appreciated Cage's compositional ideas, and who would come to help them both for several years. (...) During this time Cage and Tudor also met Wolfgang Steinecke, in October 1954. Steinecke, who had published a marginally positive review of the Donaueschingen matinee in *Der Mittag*, traveled to Cologne for the Musik der Zeit concert. Two years later he would invite Tudor to Darmstadt.[119]

Tudor's activities in West Germany and his presence in Darmstadt - he attended the Ferienkurse four times, 1956, 1958, 1959, and 1961 - were instrumental, according to Beal, in the dissemination of Cage's music and the music of other American experimentalist composers. Cage attended the *Ferienkurse* only two times, in 1958 and 1990.

1958 represents, according to Beal, a milestone: it was the year of Cage's first participation in the Ferienkurse. Originally Boulez had planned to come to Darmstadt but had to cancel due to pressing deadlines for a commission for Donaueschingen. The space opened by this cancelation allowed Steinecke to invite Cage. Three studios and a concert with music for two pianos were organized by Cage and David Tudor

The concert and studios realized by Tudor and Cage dealt not only with his music but also with the production of composers in his closer circle. In the *Internationales Musikinstitut Darmstadt (IMD)* archives, there is a translation into

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[118] Ibid. pp.56-57.

[119] BEAL, Amy C. *New Music New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification.* University of California Press: 2006. p.72.

German of those lectures and the recording of only the third of the studios – Communication – can be found. The English version of the three lectures – Changes, Indeterminacy and Communication - was published in *Silence: Lectures and Writings.*[120] The first studio was centered around *Changes,* the music and the lecture. In it Cage describes the process of how chance operations were introduced into his work, with examples ranging from *Sonatas and Interludes* to *Variations I*. He then proceeds to discuss his work in connection with the terms sound, duration, and timbre and composition as writing.[121] In the third studio, *Communication,* Cage recapitulates certain issues discussed in the previous studios and adds new ones.[122] Part of the contents of this studio relate to the text *Zur Geschichte der experimentellen Musik in den Vereinigten Staten* and the recording of it was released recently as a CD.[123]

In the second studio, *Indeterminacy,* Cage distances himself from his *Music of Changes*. In this lecture, he uses *The Art of the Fugue* by Bach and Stockhausen's *Klavierstück XI* as starting points for the discussion. Both works possess a certain level of indeterminacy.

> In *the Art of the Fugue*, structure, which is the division of the whole into parts; method, which is the note-to-note procedure; and form, which is the expressive content, the morphology of the continuity, are all determined. Frequency and duration characteristics of the material are also determined. Timbre and amplitude characteristics of the material, by note being given, are indeterminate.[124]

Cage compares the performer in this case with a colorist, filling the given outlines. In the *Klavierstück XI*, on the other hand, even though the characteristics of the material are determined, the form is not. Therefore, the role of the performer here

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[120] CAGE, John. *Silence: Lectures and Writings*. Wesleyan University Press. Middletown: 1992.

[121] DECROUPET, Pascal. *Aleatorik und Indetermination - Die Ferienkurse als Forum der europäischen Cage Rezeption*. In: BORIO, Gianmario & DANUSER, Hermann. *Im Zenit der Moderne Die Internationalen Ferienkurse für Neue Musik Darmstadt 1946-1966*. Rombach Verlag. Freiburg im Breisgau: 1997. Band 2, p. 233.

CAGE, John. *Silence: Lectures and Writings*. Wesleyan University Press. Middletown: 1992

[122] Ibid. p. 241.

[123] CAGE, John. Communication. *Darmstadt Aural Documents Box 2*. NEOS 11213. EAN: 4260063112133. October 2012.

[124] CAGE, John. *II.* Indeterminacy. In: CAGE, John. *Silence: Lectures and Writings*. Wesleyan University Press. Middletown: 1992. p. 34.

is to create the morphology of the piece, thus affecting the expressive content. However, Cage sees in the *Klavierstück XI* an ineffective use of indeterminacy.

> The indeterminate aspects of the composition of the *Klavierstück XI* do not remove the work in its performance from the body of European music convention. And yet the purpose of indeterminacy would seem to bring about an unforeseen situation. In the case of *Klavierstück XI*, the use of indeterminacy is in this sense unnecessary since it is ineffective. The work might as well have been written in all of its aspects determinately.

Intersections 3 by Feldman is a better example of the use of indeterminacy. Here the performer is compared to a photographer, with a wide range of possibilities on to how to perform the piece. *Duo II for Pianists* by Wolff is also considered indeterminate as well as *4 System* by Earle Brown. Nevertheless, *Indices*, also by Brown, is not indeterminate due to the use of a score, which fixes the relation between the parts. The use of a fixed score is also among the reasons why Cage distances himself from *Music of Changes*. Even though *Music of Changes* was composed using chance operations, the use of traditional notation provides the performer with a fixed musical object. He must, therefore, subject himself to the work.

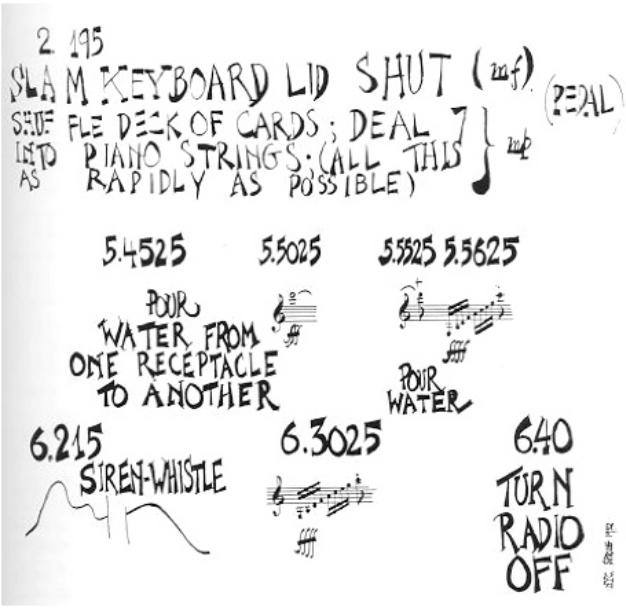
> The *Music of Changes* is an object more inhuman than human, since chance operations brought it into being. The fact that these things that constitute it, though only sounds, have come together to control a human being, the performer, gives the work the alarming aspect of a Frankenstein monster. This situation is of course characteristic of Western music, the masterpieces of which are its most frightening examples, which when concerned with humane communication only move over from Frankenstein monster to Dictator.[125]

The move away from the dictatorship of Western music goes through theatrical action. As one can observe in the *Indeterminacy* lecture, Cage uses the performer and the performance as points of reference for musical creation. Another important point is that Cage does not attempt to unify visual and sound aspects. He challenges the core of what it is to compose by negating the necessity of the "interference" of the composer's intentions and of the continuity between events.

[125] CAGE, John. *Silence Lectures and Writings*. Wesleyan University Press. Connecticut: 1961. p. 35.

Music must first be open to any sound and/or silence and must be an experience. One cannot precisely divide the information received in specific sensory channels to be separately analyzed and processed. Music, like life and the other arts, is a total experience.[126]

In the summer of 1952, this idea was brought to an extreme in the *untitled event* at Black Mountain College. Cage composed the amount of time each performer would be active or not, leaving what is to be performed open. Rauschenberg's



White Paintings hung from the ceiling while the painter himself projected abstract slides and a film. Cage read a text from Meister Eckhardt, performed a piece for radio and Tudor a piece for prepared piano. Merce Cunningham dances through the room while being chased by a dog. Charles Olsen and Mary Caroline Richards read poems. The time brackets were the only coordinating entity in the multidisciplinary *untitled event*. *Water Music (1952)* is the first piece where Cage used clock time in this way.[127] As the composer himself noted:

> *Water Music* comes from 1952, I believe – the same year as the Black Mountain show – and was my immediate reaction to that event.[128]

The piece is composed for a pianist and the *Instrumentarium* includes a radio, whistles, a deck of cards, water containers, wooden stick, and the objects necessary to prepare the [129]piano. The *I Ching* was used to calculate the amount

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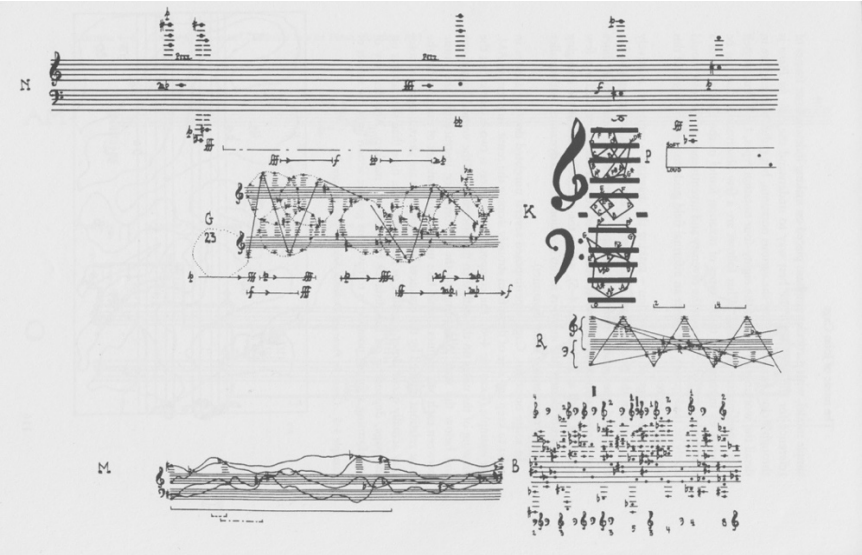
[126] REBSTOCK, Matthias. *Composed Theatre: Mapping the Field*. In: REBSTOCK, Matthias & ROESNER, David (Ed.). *Composed Theatre Aesthetics, Practices, Processes*. Intellect. Bristol: 2013. p. 33.
[127] PRITCHETT, James. *The Music of John Cage*. Cambridge University Press. Cambridge: 1993. p. 89.
[128] KOSTENLANETZ, Richard. *Conversing with Cage*. Routledge. New York: 2003. p. 113.
[129] CAGE, John. *Water Music*. Peters Edition. 1952.

of time for each action. And action is the proper word here. The notation used in the piece is a combination of traditional notation with graphics and instructions. The numbers above each action are the time references. As the experience with *Music of Changes* had showed, notation would be a crucial element for Cage's concept of indeterminacy. The *Concert for Piano and Orchestra (1957-58)* can be seen as exemplary in this sense.

> Its piano solo is a collection of eighty-four different methods of composition and notation, and served as a source, either directly or indirectly, for virtually every composition Cage composed from 1958 to 1961.[130]

By using traditional notation alongside graphics, Cage, in a very literal sense, draws processes for the performer to translate, as can be seen in the example below.



[131]

Such a level of indeterminacy demands an intensive commitment from the performer. His/her capacities, idiosyncrasies, and experience, among other things, will be ever more present in the execution of the piece. Cage sets the process in motion, but it is the performer who will bring it to fruition. The *Songbooks* (1970) can be seen, in that sense, as a direct descendant of the *Concert for Piano*.

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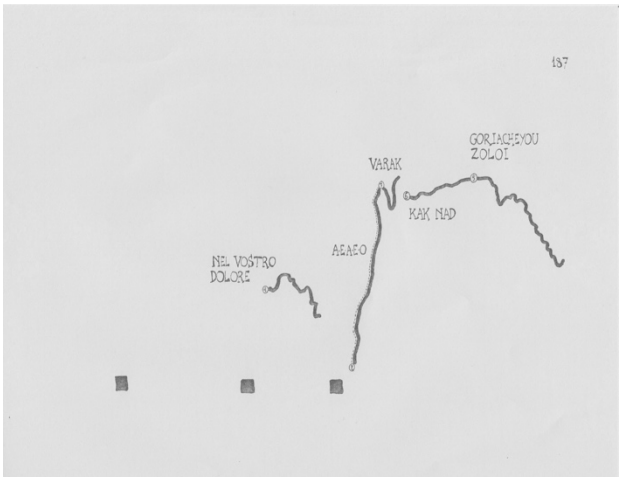
[130] PRITCHETT, James. *The Music of John Cage*. Cambridge University Press. Cambridge: 1993. p. 112.
[131] CAGE, John. *Concert for Piano and Orchestra: Solo for Piano (excerpt)*. In: PRITCHETT, James. *The Music of John Cage*. Cambridge University Press. Cambridge: 1993. p. 115.

The *Songbooks* carry the subtitle *Solos for Voice 3-92* – an indication of the continuity of the series *Solo for Voice* that begun in 1958. They were complete in 1970 after three months of intensive work. Like so many of Cage's works, *Music of Changes* included, the *I Ching* was used in several ways during the composition. Cage decided to explore the connection between Satie and Thoreau in the *Songbooks*. The *I Ching* was, then, used to: 1. Determine whether the solo in question would be relevant or irrelevant to the main theme. Relevant solos referred to Satie or Thoreau while irrelevant ones to other personalities of interest for Cage; 2. If the solo was going to be a song, song using electronics, theater or theater using electronics; 3. Which compositional method was going to be used. In this case, the compositional method could be one already used or a new one that Cage had to create.[132] This procedure makes each piece a world in itself and provides a great variety to the *Songbooks*. Solo 51, for example, consists of a single sentence: "Play the recording of a forest fire."[133] On the other hand, the next solo, Solo 52,[134] is a Cagean Aria. Even different typefaces are used as notation, as in Solo 3.[135]



As in the case of *Water Music* and the *untitled event*, Cage's pieces after 1952 can no longer be considered closed musical works or fixed objects. They can be better described as *musical tools*, as instructions to create a performance. The *Songbooks*, as well as other pieces such as *Variations I* and *Variations II*, are examples of such musical tools. But they are more than tools. They are performance-oriented processes born out of Cage's focus on indeterminacy.

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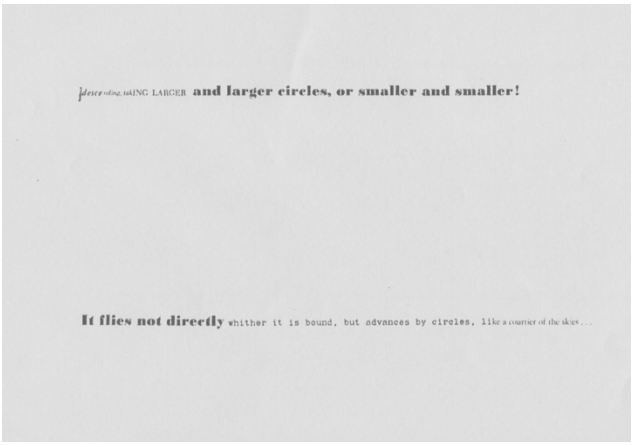
[132] PRITCHETT, James. *The Music of John Cage*. Cambridge University Press. Cambridge: 1993. p. 167.
[133] CAGE, John. *Songbooks Volume I. Solo for Voices 3-58*. C.F.Peters Corporation. New York: 1970. p. 185.
[134] Ibid. p. 187.
[135] Ibid. p. 4.

3.2.b Stockhausen: *Aus den sieben Tagen*

> Ich habe jetzt nichts mehr als diese kleinen Texte. Ich weiß nicht, wohin es mit mir geht.[136]

The small texts Stockhausen is here referring to are the fifteen from *Aus den sieben Tagen*. They were composed in the space of a few days in May 1968. As in *Prozession* and *Kurzwellen*, Stockhausen works here with indeterminate notation. Nevertheless, such notation is driven to an extreme. Not all the texts are text compositions in a strict sense. *Oben und Unten* is a theatre piece and *Litanei* is a commentary directed at the performers. There is some discussion around *Ankunft*. While it could be certainly read as a text composition,[137] it could also be considered a general commentary[138] [139] on the new path opened by *Aus den sieben Tagen*, like *Litanei*.

It is said that, through intensive meditation for many years, Aurobindo came to understand man as in a constant state of becoming. Instead of being a fixed being, man is constantly evolving through different stages of consciousness.



From a purely reactive state, to one that of an intelligent animal and reaching finally the state of rational thinking-being. Nevertheless, this is also a temporary situation, always leading to higher levels of consciousness. Although aiming for transcendence, Aurobindo remains connected to physical reality. The development to a higher intuition

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[136] STOCKHAUSEN. In: RITZEL, Fred. *Musik für ein Haus. Kompositionsstudio Karlheinz Stockhausen Internationale Ferienkurse für Neue Musik Darmstadt 1968*. B.Schott's Söhne. Mainz: 1970. p. 12.

[137] BERSTROM-NIELSEN, Carl. *FIXING/CIRCUMSCRIBING/SUGGESTING/EVOKING. An analysis of Stockhausen's text pieces. http://www.stockhausensociety.org/intuitive-music.htm.*

[138] FRISIUS, Rudolf. *Karlheinz Stockhausen II Die Werke 1950-1977*. Schott Music. Mainz: 2008. p. 225.

[139] KURTZ, Michael. *Stockhausen: A biography*. Translated by Richard Toop. Faber & Faber. London: 1992. p. 162.

occurs through concrete experience.[140] Therefore, the process described by him is not seen as utopia but as reachable and completely grounded in existence.

> Was Aurobindo von anderen indischen Weisheitslehren unterscheidet, ist seine tiefe Vertrautheit mit okzidentaler Philosophie wie seine stete Bezugnahme auf die Realität des irdischen Lebens und die Bedingtheiten der menschlichen Gesellschaft.[141]

Perhaps exactly this connection, between a development towards a higher level of consciousness and existence, was what drew Stockhausen to Aurobindo. In Stockhausen's *Intuitive Musik*, the texts are designed to guide the performer through a process of discovery towards intuition. This process is different from improvisation. Stockhausen sees improvisation as constructed by previously known elements – harmonic, melodic and/or rhythmic – recombined in a different context. In *Intuitive Musik* the attempt is made to get rid of every reference to a specific style and gain direct access to the performer's musical intuition. Herein lies the necessity for the live performance. The musicians need to go through the experience as a group.

Litanei reads almost as a letter to the performer. Composition is described as a translation of the vibrations received by the composer. When done the right way, the self no longer exists. *Aus den sieben Tagen* are, then, an attempt to connect the performer to this process; not to make a composer out of him, but to connect him "to the inexhaustible source/that pours out through us in form of musical vibrations."[142] *Ankunft*, as previously mentioned, could be understood as a general instruction. This interpretation finds its justification specially in the first sentences, where Stockhausen seems to evoke a specific state of mind.

> Gib alles auf, wir waren auf dem falschen Weg
> Beginne bei Dir selbst:
> Du bist Musiker.

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[140] RITZEL, Fred. *Musik für ein Haus. Kompositionsstudio Karlheinz Stockhausen Internationale Ferienkurse für Neue Musik Darmstadt 1968*. B.Schott's Söhne. Mainz: 1970. p. 8.
[141] RITZEL, Fred. *Musik für ein Haus. Kompositionsstudio Karlheinz Stockhausen Internationale Ferienkurse für Neue Musik Darmstadt 1968*. B.Schott's Söhne. Mainz: 1970. p. 8.
[142] STOCKHAUSEN, Karlheinz. *Aus den sieben Tagen*. Tranlation by Rolf Gehlhaar, John MacGuire and Hugh Davies. Universal Edition. 1968. p. 25.

Du kannst alle Schwingungen der Welt in Töne verwandeln.[143]

Nevertheless, references to activity are present already in this exact first strophe.

Wenn Du das fest glaubst und von jetzt an nicht mehr
Daran zweifelst, beginne mit einfachsten Übungen.[144]

Perhaps the most extreme case of preparation for reaching a state of mind is found in *Goldstaub,*

Lebe vier Tage ganz allein
ohne Speise
In größter Stille ohne viel Bewegung
Schlafe so wenig wie nötig
Denke so wenig wie möglich[145]

But this preparation is also directed at playing.

Spiele nach vier Tagen spät abends ohne Gespräch vorher
einzelne Töne[146]

The evocation of a meditative state that flows into play is also present in *Es*.

Denke NICHTS
Warte bis es absolut still in Dir ist
Wenn Du das erreicht hast
beginne zu spielen[147]

The instruction “to play” appears frequently, sometimes in connection to unspecified sounds, for example in *Richtige Dauern*.

Spiele einen Ton
Spiele ihn so lange
bis Du spürst
daß Du aufhören sollst[148]

Or in *Unbegrenzt*

[143] Ibid. p. 30.
[144] Ibid. p. 30.
[145] Ibid. p. 28.
[146] Ibid.p. 28.
[147] Ibid. p. 26.
[148] Ibid. p. 2.

Spiele einen Ton
mit der Gewißheit
daß Du beliebig viel Zeit und Raum hast[149]

In *Verbindung* and *Nachtmusik*, for example, "to play" appears accompanied by "vibration."

NACHTMUSIK

Spiele eine Schwingung im Rhythmus des Universums
Spiele eine Schwingung im Rhythmus des Traumes[150]

As one can see above, there are also references to rhythm. But they are also unspecified and, a lot of times, metaphorical. The constant instructions in reference to playing and of other verbs denoting activities, serve to ground the process in existence. As in Aurobindo, transcendence can only be reached through experience.

VERBINDUNG

Spiele eine Schwingung im Rhythmus Deines Körpers
Spiele eine Schwingung im Rhythmus Deines Herzens
Spiele eine Schwingung im Rhythmus Deines Atmens
Spiele eine Schwingung im Rhythmus Deines Denkens
Spiele eine Schwingung im Rhythmus Deiner Intuition
Spiele eine Schwingung im Rhythmus Deiner Erleuchtung
Spiele eine Schwingung im Rhythmus des Universums

Mische diese Schwingungen in freier Reihenfolge

Lasse zwischen ihnen genügend Stille[151]

Verbindung is a perfect example of the kind of process Stockhausen aims to set in motion with *Aus den sieben Tagen*. The performer directs his/her attention to himself/herself, to an interior process, and slowly proceeds outwards, beyond consciousness. Here one can clearly see the influence of Sri Aurobindo. Through a physical process experiencing, one's own existence, a path to a higher intuition is opened.

[149] Ibid. p. 4.
[150] Ibid. p. 10.
[151] Ibid. p. 6.

3.2.c. Schnebel: *Maulwerke*

> Dieter Schnebel Ideal war und blieb Musik als Prozeß, an dem Komponist, Interpret und Hörer – gemäß ihrer jeweiligen Rolle – gleichberechtigt beteiligt sind: Musik als Ergebnis künstlerischer Kommunikation.[152]

Unlike Stockhausen, who throughout his experience with *Intuitive Musik* experienced conflicts with performers regarding authorship,[153] Schnebel embraced the issue. Music is understood as an inclusive process of communication. Nauck[154] characterizes Schnebel's work after the first serial experiments of the late 50s and early 60s as spreading in different directions. Musical theatre, vocal works, and process composition, for example. But there is a common denominator: liberation. Liberation of the vocal from traditional semantic connections, to set form free from the need for unambiguity; the liberation of the performer from the constraints of notation to explore and encourage creativity. But Nauck also points out the essential social and critical engagement that is also characteristic of Schnebel. In *Maulwerke (1968-74)*, which can be described as his most well-known work, Schnebel does away with composer-performer hierarchies, in a work of both liberation and social critique.

> Ihr [die Kunst] >elitäres Wesen< stand zur Diskussion: daß sie oft eine nur wenigen verständliche Sprache spricht. Man erkannte die Probleme ihrer >Vermittlung< - daß Kunst meistens einfach vorgesetzt wird, nicht aber sich ins Feld der Auseinandersetzung begibt – oder die Fragen des >sozialen Bezugs< - daß Kunst in der Gesellschaft teils recht fragwürdige Funktionen ausübt, während man sich noch kaum darüber Gedanken gemacht hat, welchen Sinn sie da haben könnte. […] Jedenfalls beschäftigen mich derlei Probleme bei der Komposition der *Maulwerke*. So suchte ich eine Vokalkunst zu finden, die nicht bei etwas Vorgegebenem einsetzt (…), sondern die da ansetzt, wo die Erzeugung von Stimmlichen insgesamt ihre Wurzel hat: in der Artikulation. Wenn wir singen, reden oder auch bloß lachen, weinen, so artikulieren wir, >drücken wir aus<, und zwar durch Organtätigkeit.[155]

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[152] NAUCK, Gisela. *Dieter Schnebel Lesegänge durch Leben und Werk*. Schott Musik International. Mainz: 2001. p. 8.

[153] KURTZ, Michael. *Stockhausen: A biography*. Translated by Richard Toop. Faber & Faber. London: 1992. p. 174.

[154] NAUCK, Gisela. *Dieter Schnebel Lesegänge durch Leben und Werk*. Schott Musik International. Mainz: 2001. p. 82.

[155] Ibid. p. 140.

Schnebel defines the *Maulwerke* as a musical process, where the performers activate their organs of speech. The use of microphones and other recording devices is expected.[156] The *Maulwerke* process is divided into four phases.

The first phase is called *Exerzitien*. In this phase the performers are required to perform exercises to become familiar with their own organs of speech. The goal is to consciously explore their own capacities. Schnebel provides *Materialtafeln* with models for the basic movements of each organ in different degrees of difficulty. These exercises can be practiced alone or in groups. In both situations it is crucial to always keep in mind that the goal of the exercises is to explore and master the capacities of one's own body. When the performers have mastered the exercises, they can move to the second phase: *Produktionen*. In this phase, the performers should use the exercises previously practiced building sequences of musical events. Schemes to form production are provided as examples for the performers. Schnebel encourages the practice of the construction of such events to be done in groups.

> Gemeinsames Studium hat den Vorzug, daß die Gestaltung der Formverläufe sich der Kritik der anderen Ausführenden stellt, und außerdem, dass solche Verläufe im Hinblick auf Koordination, oder selbst schon in solche Koordination geformt werden.[157]

The use of recording and amplification devices is also encouraged in this phase. This will help the performers to get acquainted with them. *Kommunikation* is the third phase. In this phase, the material practiced so far will be used to build larger musical sequences. *Verhaltensmuster*, which regulates how many performers will be active as well as the form-process, the connections, and the mind-set for each section, are provided. By connections are meant instructions regarding the material and coordination thereof. Mind-set (*innere Einstellung*) refers to psychological behavior. There are seven processes described in the *Verhaltensmuster* that go from Tuttis, with groups from two to four, to solos.

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[156] SCHNEBEL, Dieter. *Maulwerke für Artikulationsorgane und Reproduktionsgeräte (1968-74)*. B. Schott's Söhne. Mainz: 1971. Teil I, p. 1.
[157] Ibid. p. 5.

> Es ist kaum möglich, alle Spielarten der Verhaltensmuster zu studieren; jedoch sollte mindestens eine Tutti-Form, eine Duo-Form und eine Solo-Form, sowie jede der drei psychologischen Kategorien erprobt werden, um die Vielfalt der in der Artikulation enthaltenen Kommunikationsmöglichkeiten zu erfahren.[158]

The *Verhaltensmuster* should be studied in different positions and locations in the room. *Opera* is the last phase of the *Maulwerke* process. The musical process developed in *Produktion* and *Kommunikation* are here organized in one work. Schnebel gives three options for that organization. First, the production of a planned work, where the material is given a definitive form. Second, the elaboration of the plan for a musical process. The material will be only generally specified, and the details are to be left open. This way, the performance remains an open situation. Third, the performance of a spontaneous musical process. The performers would agree on a material in advance and bring the process to fruition in the moment of the presentation. It is important to note that *Opera* is optional. There is no pre-defined product for *Maulwerke.*

So far, only the general aspects of the process have been described. However, the actual *Maulwerke* (mouth works, jaw works) have not been discussed. They are comprised of four layers. Each layer focuses on specific processes and organs of speech. *Atemzüge* (breath) focus on the formation of air flow. The lungs, diaphragm, rib cage, and windpipe are activated. In *Kehlkopfspannungen & Gurgelrollen* (tension of the larynx and throat) the air flow is prepared, and the region of the larynx is activated. This region includes the vocal cords. In the next layer, *Mundstücke* (mouthpieces), the cheeks, lower jaw, and tongue, the whole mouth region is activated. The air flow reaches its final form. In the last layer, *Zungenschläge & Lippenspiel* (tonguing and lips-play), additional shape is given to the air flow using the tongue, lips, teeth, cheeks, and palate. In the combination of the large-scale group process with the extremely detailed *Maulwerke*, Schnebel guides the performers in the creation of a singular musical experience.

> Musik wird im Wortsinn körperlich erleb- und erfahrbar und dabei zugleich einer Art Selbstbefreiung. Es entstand eine Musik für jedermann – anti-autoritär und anti-elitär.

[158] Ibid. p. 6.

> So wurden die *Maulwerke* nicht nur zu einem Prototyp von Schnebels experimentellen Komponieren, sondern zugleich zum Beispiel eingenbestimmten, selbstverantwortlichen Musizierens, letztlich zu einem Stück künstlerisch realisierter Demokratie.[159]

Maulwerke is also an exemplary work on Schnebel's approach to the paradoxical connection between the body and music. In the text *Klang und Körper*,[160] Schnebel discusses this connection in four different approaches. First, sound is vibrating air and therefore, non-corporeal. The sound waves emanating for a sound source in the middle of a room spread out like the waves created by a stone hitting the surface of a lake. The waves vary in size according to pitch, are reflected when faced with a wall or lost in unobstructed space. Resonant materials can answer to such vibrations and vibrate themselves. Nevertheless, sound remains immaterial. Its waves are transported by the air. Therefore, music, as the art of sound, is a non-corporeal art. Second, on the other hand, sounds come from bodies and are therefore corporeal. The voice is born from the depths of our chest and instruments have also their own bodies. When one plays a sound, muscles are activated that grab an instrument or sing. Music is then born out of a process involving several different movements and bodies and is, therefore, a corporeal and material art. Third, one cannot see sounds. They can only be heard. Music is primarily connected to the ear. It is the job of the ear to perceive vibrations in the air, and musical communication is mainly done through vibrations and resonance. Music is then, a non-visual art. But lastly, sounds can also be seen. One not only listens to a concert, but also watches it. Most sounds are produced through action. A bow hit strings, fingers dance on keys. Gestures become optical sound. Gestures can even be included in a composition. They can even become material in that composition as one sees in musical theatre. Therefore, music is also a visual art or, to use Schnebel's words, becomes "visible music." As one can see, one approach does not exclude the other. Instead, they are complementary. In the *Maulwerke*, one can see such interaction. Performance is created through an exploration of corporeity.

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[159] NAUCK, Gisela. *Dieter Schnebel Lesegänge durch Leben und Werk*. Schott Musik International. Mainz: 2001. p. 141.

[160] SCHNEBEL, Dieter. *Anschläge –Ausschläge Texte zur Neuen Musik*. Carl Hanser Verlag. München: 1993. pp. 37-49.

As previously mentioned, Merleau-Ponty provides a conception of consciousness, and human existence in general, as essentially embodied. This bodily consciousness manifests itself through activity and perception. The philosopher argues that perception is an activity in formation, consisting of our interaction with the world and of our being in the world, of which our body is a vehicle. Our perception is a perception of the potential field of action. Motor skills, for example, are a form of practical knowledge: they are a form of understanding the world, in its potential for action. This knowledge is also a self-knowledge, an awareness of our body as being able to perform such actions. The body is understood then, as an expressive space.

As Rhonda Siu also pointed out, one of the best-known passages in Phenomenology of Perception that deals with music is the one regarding the organist and the creation of "habit"[161]. The situation described is of an organist that approaches an unfamiliar instrument. As he is preparing for a performance, during rehearsal, the musician sits before the organ and engages the instrument with his body. It is not a memorization process. The position of the pedals, keyboards, and levers is not learned objectively. The process in question is expansion. As he is engaging with the instrument, the organist is expanding his corporeal expressive field by "incorporating" the organ in that field. The instrument becomes an extension of the musician. The organ is, here, presented in its potential for expressive power. A power that becomes part of the expressive space created by the organist's body

> But our body is not merely one expressive space among all others, for that would be merely the constituted body. Our body, rather, is the origin of all others, it is the very movement of expression, it projects significations on the outside by giving them a place and sees to it that they begin to exist as things, beneath our hands and before our eyes.[162]

[161] SIU, RHONDA. "Expression and Silence: Music and Language in Merleau-Ponty's Existential Phenomenology." *Revista Portuguesa De Filosofia*, vol. 74, no. 4, 2018, pp. 1093–1116. *JSTOR*, www.jstor.org/stable/26563350. Accessed 20 Jan. 2021. p. 1096

[162] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. P. 147

Therefore, musical performance for Merleau-Ponty is deeply anchored in the body. The corporeal is not seen as a separate or less important part in the production of musical expression. It is the source and the creator of the expressive field.

Kagel's instrumental theatre explores the expansion of this expressive field. The instruments are here extensions of the corporeal experience. The "virtual" performance of *pièce touchée, pièce jouée* (*Sonant*) connects the scenic and the musical procedures. Musical notation here describes musical gestures that may or may not contain a sound component. This might sound paradoxical. But when one approaches performance as based on corporeity, the lines become blurred. That is exactly what is accomplished here. By approaching performance as a physical activity, as essentially embodied, Kagel avoids divisions and moves toward integration. Another example of this procedure can be seen in *Pas de cinq*. But here there is no longer any reference to the "virtual." There is a certain level of indeterminacy that is present in both pieces but in different ways. In *piece touchee, piece jouee*, sound is originated in the "mistakes" of the performer. *Pas de cinq*, on the other hand, calls for a precise execution of the musical notation. Nevertheless, the materials and heights used in the construction of the "prepared stage" are left open. Such preparations influence the performance beyond the timbre, even influencing the tempo. But, as in *piece touchee, piece jouee*, in *Pas de cinq* everything is connected through an activity: walking. Perhaps it sounds odd to speak of corporeity and the body when there is an object, in this case a musical instrument, involved. Once again one must return to Merleau-Ponty's concept of the perception of the body in its potential field of action. The example used by the philosopher is the one of a blind man with a cane. The cane, in this case, acts as an extension of the man's field of action.

> When the cane becomes a familiar instrument, the world of tactile objects expands, it no longer begins at the skin of the hand, but at the tip of the cane. (…) The pressures on the hand and the cane are no longer given, the cane is no longer an object that the blind man would perceive, it has become an instrument *with* which he perceives. It is an appendage of the body, or an extension of the bodily synthesis.[163]

[163] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Translated by Donald A. Landes. Routledge.

In a performance situation, musical instruments serve an analogous function as the cane described above. They are an extension of the body of the performer. Therefore, when one speaks of a musical gesture, it is impossible to treat performer and instrument as two separate entities. Such unity is expressed in the before-mentioned works, but it is essential in *Match*. As Rebstock has demonstrated, in *Match* Kagel deconstructs the playing technique of the cello and uses those as compositional material. *Match* focus on the act of playing a musical instrument as a theatrical action. Articulation and timbre become compositional material as well as scenic components, thus grounding the performance in the corporeity of action. So far, specific aspects have been discussed in each piece, which does not mean that they are exclusive to them but that they are, in the work chosen, in focus. In *Staatstheater*, on the other hand, everything is in play. The same tension between notation and performance present in *piece touchee, piece jouee*, is also present in *Kontra – Danse (ballet für nicht-tänzer)*. Kagel's requirement for non-professional dancers combined with the difficulty of the movements opens the possibility for "mistakes." The tension created becomes a scenic element. And even though the music played is pre-recorded, the performers expand that sound world as they interact with the recording. In the vocal parts, the focus is also more on the process of producing a musical action than on the result.

In *Ensemble*, for example, the operatic roles refer to specific sound worlds. They evoke specific characteristics, timbre, and intonation, among others, that demand specific procedures for the performance. Language in *Ensemble* and in *Debüt* is also treated as a sound world. Instead of focusing on semantic meaning, Kagel uses different syllables and musical gestures that bring us back to the "savagery" of *Anagrama* and back to the sound-presence of language. To achieve this, one can say that Kagel composes a way of singing. He composes processes that will be developed into performances. Or, as Kagel describes in *Spielplan*, *Musikaktionen*, *Spielplan*, *Saison,* and *Reperoire* are all constituted by this kind of performative process. *Repertoire*, for example, is presented as a collection of

London: 2012. pp. 153-154.

actions. Each action is like a photograph of a musical-scenic moment. A combination of musical notation, drawings, and descriptions is used as instructions for the performer who will, then, set the process in motion. But the instructions provided do not relate to the result, they are complete actions. Actions with scenic and musical elements, but that are indivisible since they share an origin. Therefore, Kagel achieves a unity between the scenic and the musical through the inherent corporeity of performance.

A process constitutes a series of actions leading to a result. Or it can be seen as a series of gradual transformations towards an end. In both cases, the core idea is the same: change and movement towards something. Three different approaches were discussed here to this same notion. Cage's path was through indeterminacy and theatre. Notation was used by Cage not as a representation of a fixed work, but as ways of creating a work. It was the first impulse to the process. Stockhausen uses text compositions to guide the performer through a quasi-meditative state to liberate him/her from previous clichés and access a higher intuition. His texts are based on simple and repetitive musical actions, guiding the performer, through action, to a deeper musical experience. Schnebel starts from a common denominator, something we all possess, organs of speech. The above-described approaches to music-as-process all have a crucial common denominator: performance. To describe them as process would be thus incomplete. They are *performative processes*, only realized through performance.

Performance here is understood in its most basic definition, *as action.* Not to be confused as acting in a theatrical situation, but action as a dynamic process, as creation. Even in the case of Stockhausen, who reaches for intuition, action is ever present. He constantly instructs the performer to play, to listen. Cage also opens himself to action as potential for creation. Schnebel goes further, by focusing on small movements and in the organs of speech and designs a journey of self-discovery, an exploration of our own corporeal capacities. In Merleau-Ponty, corporeity is understood as potential. It is a capacity to interact with the world, as dynamic. Therefore, it is a means of communication and expression, through which existence is expressed. And it is in this sense that one can ground

these different approaches to process in corporeity. Performance is here connected not to interpretation but to a dynamic process of corporeal activity.

4. Language and expression

Merleau-Ponty's approach to language also has its starting point on a critique of the two philosophical approaches he labels empiricism and intellectualism. In both cases, Merleau-Ponty argues that thought is seen as the main carrier of meaning. Therefore, language, spoken or written, is merely the representation of thought in the world. Words, phonemes, and all the corporeal actuations of language are, in those theories, devoid of meaning. By contrast, Merleau-Ponty understands speech and thought as both essential in the creation of meaning. Meaning, he argues, is brought forth through the process of creative expression and is constantly evolving. Merleau-Ponty did not discuss the relationship between music and language in detail. Nevertheless, this relationship is a heavily researched subject. Authors such as Walther Dürr[164], Christian Berger[165], Christine Zimmermann[166], Downing Thomas[167], and Lodewijk Muns[168], to name a few, have made important contributions to this topic. For the purposes of this work, our focus must remain Merleau-Ponty's understanding of language and, therefore, an extensive overview would fall greatly outside the scope of this research. In his *Versuch über Musik und Sprache*[169], Albrecht Wellmer provides such an overview and important insights regarding the connection between music and language. Hence, his work will be used here as a theoretical reference for our discussion. Furthermore, different compositional approaches to music and language in the post-war avantgarde will be exemplified through selected works of Boulez, Stockhausen and Kagel.

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[164] DÜRR, Walther. *Sprache und Musik. Geschichte, Gattungen, Analysemodelle.* Kassel: 1994

[165] BERGER, Christian (Ed.). *Musik jenseits der Grenze der Sprache*. Freiburg im Breisgau: 2004

[166] ZIMMERMANN, Christine. *Unmittelbarkeit. Theorien über den Ursprung der Musik und der Sprache in der Ästhetik des 18. Jahrhunderts.* Frankfurt am Main: 1995

[167] THOMAS, Downing. *Music and the origins of language.* Cambridge: 1995.

[168] MUNS, Lodewijk - Classical Music And The Language Analogy. PhD dissertation. Humboldt-Universität zu Berlin. Berlin: 2014.

[169] WELLMER, Albrecht. *Versuch über Musik und Sprache*. Carl Hanser Verlag. Munich: 2009

4.1. Wellmer: *Versuch über Musik und Sprache*

In his *Versuch über Musik und Sprache*, Wellmer attempts to articulate two opposing positions by Adorno and Schnebel, to reflect anew upon the connections between language and music. In opposition to early serialism and guided by experiences with Schönberg's atonal music, Adorno defended the thesis that, music would need an element of speech-likeness, or it could fall into a senseless aggregate of sounds. Schnebel, on the other hand, sees in Schönberg's free atonal works, such as *Erwartung*, a music that lacks the means to form musical structures. Therefore, composers were forced to rely on literary texts. Schnebel draws attention to the fact that the move away from language in serial and post-serial music opened several different and highly productive musical paths.

> Schnebel will darauf hinweisen, daß sich weder das Material der Musik noch die zentralen Mittel der musikalischen Form- und Zusammenhangbildung von der Analogie mit sprachlich artikulierten Sinnzusammenhängen her verstehen lassen: Musikalische Form ist für ihn die Konfiguration eines akustischen, eines klingenden Materials, für welche Kategorien wie Wiederholung und Variation, Periodizität und Abweichungen von der Periodizität, also ein formbildendes Spiel von Identität und Differenz und nicht sprachähnliche Züge konstitutiv sind.[170]

To be able to explore the problem raised by both positions, Wellmer approaches the relationship between music and language from five perspectives.

A first perspective was developed with the early romantics, in Richard Wagner and the philosophy of music of the *Sturm und Drang*. Music is, in this context, the language of emotions. This is possible because music is born out of the phonetic-expressive and dynamic gestures of speech. Therefore, music is language because it is connected to this abstract and, at the same time, communicative aspect of speech. As an art form music is, due to this primordial connection, able to expand the expressive possibilities of the "natural" language of emotions.

[170] WELLMER, Albrecht. *Versuch über Musik und Sprache*. Carl Hanser Verlag. Munich: 2009. p. 12.

A second perspective is opened when one considers the representational aspect of music. This aspect becomes clear, for example, in the program music of the 19th Century. Music points, in this sense, to something extra musical and therefore builds its world-relation. One could also identify such aspect in instrumental music. Wellmer posits that, just like we build our world-relation and our relation to ourselves through language, so do the arts. Therefore, all arts, music included, build their world-relations through language.

> Die Intermedialität aller Kunstmedien, das heißt ihre gemeinsame Teilhabe an der Sprache erklärt im Übrigen im Grunde erst die Möglichkeiten eines Zusammentretens der Kunstmedien zu >>intermedialen<< ästhetischen Konfiguration, bei denen das Verhältnis der einzelnen Medien zueinander zu denken ist als eine wechselseitige Interpretation, Ergänzung, Inspiration oder auch Subversion.[171]

In a third perspective, one must consider the "grammatical" and "syntactical" aspects of music. It is in this context that one speaks of a tonal language of music, in a relationship of analogy to verbal language. Nevertheless, this is an inadequate analogy for two main reasons: First, one cannot compare music to communicative verbal language because there is no musical equivalent to everyday language. Second, even if music is compared to literature, it is still a crooked comparison because literature is closely connected to everyday language. They are both, at their core, communicative, verbal language; it turns out to be a circular movement. Lastly, music is also text. This perspective focuses on the development of notation; the musical work appears connected to a score that needs to be interpreted. Wellmer defends the thesis that the development of notation in Western music also guided the concept of composition and musical work.

> Durch die Entwicklung des europäischen Notationssystems wurde zugleich das Schwergewicht der musikalischen Komposition auf die notationell präzise beherrschbaren und >>messbaren<< Parameter Tonhöhe und Tondauer gelegt – mit der darin bereits angelegten Entwicklung des tonalen Systems und der entsprechenden Fokussierung auf die harmonischen und kontrapunktischen Aspekte der Komposition.[172]

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[171] Ibid. p. 24.

[172] WELLMER, Albrecht. *Versuch über Musik und Sprache*. Carl Hanser Verlag. Munich: 2009. p. 74.

The fifth perspective relating music and language is seen by Wellmer as a connecting element between the previous ones. He follows Adorno in considering the general state of a work of art as one of *becoming*. The function of interpretation, analysis, and critique of such a process is taken on by language. Such reflection is, therefore, an important part of the artistic experience. The musical experience, for example, expands itself beyond the immediacy of performance or of listening.

> Only through this connection of both music-making and musical listening to a space of lingual articulation, interpretation and critique can music become an object of genuine *aesthetic* experience in the first place, and only thus can such normative concepts as aesthetic success or failure gain a hold in the context of communication, and of arguments over musical works and our experience of them.[173]

Wellmer's understanding of the connections between music and language is rooted on the Adornian concept of *Explikation der Kunstwerke*.

> Diese Explikation der Kunstwerke verstehe ich al sein (partielles) Explizit machen dessen, was in den spezifischen Verstehens Vollzügen der unmittelbaren ästhetischen Erfahrung als Spiel von Zusammenhangbildungen angelegt ist. Dieses Explizit machen von Verstehens Vollzügen setzt in seiner schriftlichen Form die Arbeit an einem Text voraus; ich habe (in den Teilen III und IV) gewisse Desiderate für die Angemessenheit solcher Texte formuliert.[174]

Therefore, Wellmer connects the musical experience with language. To write about music becomes, in this sense, to interpret music and is, thus, an extension of this aesthetic experience.

4.2. *Le Marteau sans maître*

Boulez describes the period between 1953 and 1955 as one where the restraints of strict serialism were being abandoned in a move towards "more flexible laws governing sound phenomena."[175] *Le Marteau sans maître* (1953/55) was

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[173] WELLMER, Albrecht. *On Music and Language*. In: DEJANS, Peter (Ed.). *Identity and Difference Essays on Music, Language and Time*. Collected Writings of the Orpheus Institute. Leuven University Press: 2004. p. 100.

[174] WELLMER, Albrecht. *Versuch über Musik und Sprache*. Carl Hanser Verlag. Munich: 2009. p. 7.

[175] BOULEZ, Pierre. *Speaking, Playing, Singing*. In: BOULEZ, Pierre. *Orientations Collected Writings*.

composed during this period. In the 1952 text *Éventuellement…* Boulez states that serialism was developed out of the ultra-thematization already present in Schönberg's dodecaphonic works. He then proceeds to demonstrate aspects of his serial thinking and procedures. But even though Boulez discusses various aspects of serial technique, he does not get into details about composition.

> It may seem surprising that I say nothing at this point about the actual composition of the work. But from all that has been said about the discovery of the world of serialism, it will be transparently obvious that I refuse to describe creativity as simply a mechanism for setting these initial structures in motion; (…) Composition cannot assume the appearance of an elegant, even ingenious, distributive economy, without condemning itself to inanity and gratuitousness.[176]

In this passage, Boulez does not equate serial technique with composition. Composition is connected to creativity, and creativity drives on the unforeseen.

> After all this theory, which many will see as the glorification of intellectualism over instinct, I shall draw to a close. The unexpected again: creation exists only in the unforeseen made necessary.[177]

The preparation of the material through serial technique is described as building a network of possibilities.[178] Composition is to choose and create connections using those possibilities. Boulez still works from the traditional concept of a musical work. Unlike Cage and Stockhausen – in the case of *intuitive Musik* – Boulez strives for a work of art in the traditional sense. Nevertheless, he is faced with the problematic of a growing tension.

> Dies zeigt an, wo für ihn *[Boulez]* das wichtigste kompositorische Problem seiner Zeit lag: Es galt die historische Spaltung in der Entwicklung der musikalischen Sprache zu überwinden und die ganz verschiedenen kompositorischen Techniken mit ihrer jeweils eigenen Dynamik in einer einheitlichen Kompositionskonzeption zusammenzuführen.[179]

NATTIEZ, Jean-Jacques (Ed.) & COOPER, Martin (Translation). Harvard University Press. Cambridge: 1986. p. 330.

[176] BOULEZ, Pierre. *Possibly....* In: BOULEZ, Pierre. *Stocktakings from an Apprenticeship.* Translated by Stephen Walsh. Clarendon Press. Oxford: 1991. p. 133.

[177] Ibid. 133

[178] Ibid. 116.

[179] MOSCH, Ulrich. *Musikalisches Hören serieller Musik. Untersuchungen am Beispiel von Pierre Boulez' Le Marteau sans maître*. PFAU Verlag. Saarbrücken: 2004. p. 212.

It is amidst this tension that *Le Marteau sans maître* was composed. It can be said that it is Boulez's response to that problem. The focus here will be the treatment of language in *Le Marteau sans maître*.

Le Marteau sans maître consists of nine pieces divided in to three cycles. Each cycle has at its centre a poem from René Char. The cycles are not equally constructed. The cycle for the poem *L'Artisanat furieux* is composed by the pieces *Avant L'Artisanat furieux*, *L'Artisanat furieux* and *Après L'Artisanat furieux*. The pieces *Bourreaux de solitude* and *Commentaire I*, *II* and *III de Bourreaux de solitude* all has the poem *Bourreaux de solitude* as their focus. The last cycle is composed by two pieces: *Bel édifice et les pressentiments – version première* and *Bel édifice et les pressentiments - double*. The focus is, naturally the poem *Bel édifice et les pressentiments*. The cycles are not performed in succession; they interpenetrate each other.

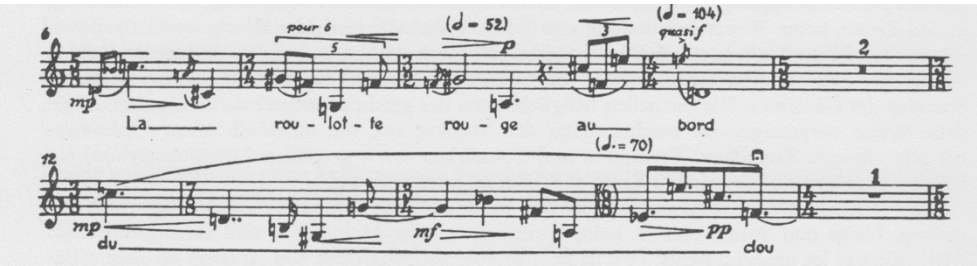
1. *Avant L'Artisanat furieux*
    2. *Commentaire I de Bourreaux de solitude*
3. *L'Artisanat furieux*
    4. Commentaire II de Bourreaux de solitude
        5. Bel édifice et les pressentiments – version première
    6. Bourreaux de solitude
7. Après L'Artisanat furieux
    8. Commentaire III de Bourreaux de solitude
        9. Bel édifice et les pressentiments – double

Only 3. *L'Artisanat furieux, 6. Bourreaux de solitude, 5. Bel édifice et les pressentiments – version première* and *9. Bel édifice et les pressentiments – double* have a vocal line, the other pieces are instrumental.

Analytical work on the *Marteau* tend to, with good reason, to focus on compositional technique but with only punctual mentions to the role language

plays in the piece. That is true in Kobliakov's[180] or Decoupret's[181] analysis, for example, where Boulez's serial technique is discussed in detail but not how (or if) the text plays any role in the composition. One could argue, rightfully so, that the focus of his analysis was other. What becomes clear is that the poem is not serially organized. However, as it can be seen on Sigele's[182] commentary on the *Marteau*, Boulez uses the text to articulate formal aspects. This conclusion was also reached by Stockhausen.

In his analysis of *Le Marteau*, Stockhausen[183] points out that the natural linguistic flow is never disturbed. *L'Artisanat furieux* is described by Boulez[184] as a linear piece. A solo flute builds the counterpoint to the vocal line. The text is, one could almost say traditionally, "set to music." There is a complete equivalence between musical and linguistic articulation, as can be seen below, in the first sentence sung in this piece.



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Stockhausen finds the same equivalence in *Bel édifice et les pressentiments – version première*. Nevertheless, in this piece the voice does not have the primacy as it does in *L'Artisanat furieux*. In this version of *Bel edifice,* the text is used to articulate the larger sections of the general form, with each sentence of the poem

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[180] KOBLYAKOV, Lev. *Pierre Boulez A World of Harmony (Contemporary Music Studies Vol. 02).* Harwood Academic Publishers. London: 1990

[181] DECROUPET, Pascal. *Renverser la vapeur...Zu Musikdenken und Kompositionen von Boulez in den fünfziger Jahren.* In: METZGER & RIEHN (ed.). *Pierre Boulez (I) Musik-konzepte 89/90*. Edition Text+Kritik. München: 1995.

[182] SIEGELE, Ulrich. *Zwei Kommnetare zum <<Marteau sans maître>> von Pierre Boulez.* Hänssler Verlag. Neuhausen-Stuttgart: 1979

[183] STOCKHAUSEN, Karlheinz. *Musik und Sprache I*. In: STOCKHAUSEN, Karlheinz. Texte Band 2 Aufsätze 1952-1962 zur musikalischen Praxis. DuMont Bucherverlag. Köln: 1988. p. 152.

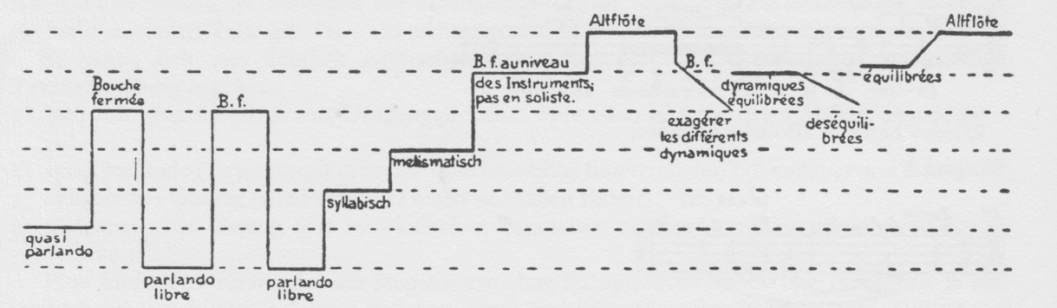
[184] BOULEZ, Pierre. *Speaking, Playing, Singing*. In: BOULEZ, Pierre. *Orientations Collected Writings*. NATTIEZ, Jean-Jacques (Ed.) & COOPER, Martin (Translation). Harvard University Press. Cambridge: 1986. p. 338.

[185] Ibid. p. 152.

bracketed by instrumental sections. In *Bourreaux de solitude* such connection continues, with the voice becoming more and more part of the ensemble. However, the text remains recognizable and the linguistic flow undisturbed.

In the last piece, *Bel édifice et les pressentiments – double*, the role of the voice, and consequently the music-language relation, goes through a transformation. From a speech-likeness (*quasi parlando* and *parlando libre*) at the beginning of the piece, the vocal line grows more melismatic until the final lines of the text are pronounced. From that moment on, language becomes music. The vocal line is articulated in *bouche fermée* and becomes part of the instrumental ensemble.

> Thus, the roles of voice and instrument are gradually reversed by the disappearance of the verbal text. This is an idea that I find valuable, and I should describe it as the poem being the *centre* of the music though it is in fact *absent* from the music (…).[186]



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4.3. *Gesang der Jünglinge*

After his first compositional attempts in the electronic studio, *Studien I* and *II*, *Gesang der Jünglinge* (1955-56) is Stockhausen's first large-scale work in this setting. In this composition, he attempts to combine electronic generated sounds with recorded singing. Originally Stockhausen planned to compose an electronic mass, to be used in religious service.[188] The lack of support from the clergy in

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[186] BOULEZ, Pierre. *Speaking, Playing, Singing*. In: BOULEZ, Pierre. *Orientations Collected Writings*. NATTIEZ, Jean-Jacques (Ed.) & COOPER, Martin (Translation). Harvard Universtity Press. Cambridge: 1986. p. 339.

[187] STOCKHAUSEN, Karlheinz. *Musik und Sprache I*. In: STOCKHAUSEN, Karlheinz. Texte Band 2 Aufsätze 1952-1962 zur musikalischen Praxis. DuMont Bucherverlag. Köln: 1988. p. 156.

[188] FRISIUS, Rudolf. *Karlheinz Stockhausen II*. Schott Music GmbH&Co. Mainz: 2008. p. 111.

Köln discouraged him from pursuing this direction. Nevertheless, Stockhausen chose a liturgical text and, with *Gesang*, moved towards a *geistliche Musik*.

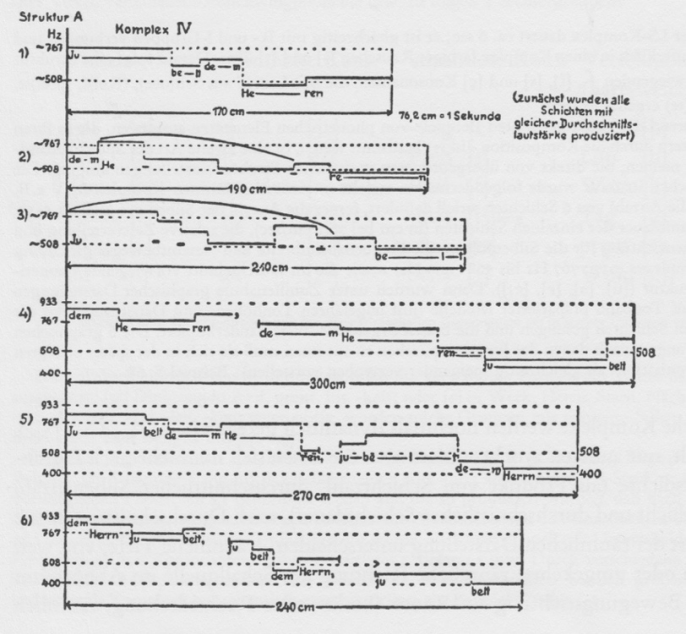
> Die neue Funktion der Musik muß eine geistliche sein. Da liegen jedoch die größten Schwierigkeiten. Der Glaube an den funktionellen Sinn einer "Elektronische Funkmesse" könnte zu einer ähnlichen Don-Quichotterie führen wie ein weiteres Canticum sacrum für den San-Marco-Konzertsaal. Daß aber der Glaube an die Funktion der Musik im Sinne der Strawinskyschen Widmung zur Psalmensymphonie die Richtung sein und Gültiges hervorbringen wird, ist unsere Überzeugung.[189]

An eleven-year-old boy sang all the sounds and sound permutations as well as the words from the original text. When possible, the pitch, duration, and intensity were provided to be sung during the recording. When that was not possible, the recording was later transposed to the desired parameters. Timbre was determined during the recording. The text used was extracted from the Apocrypha to Daniel (3 Verse 34-49). It consists of verses praising the lord, therefore there are three words (*preiset den Herrn* – Stockhausen sometimes uses *jubelt den Herrn*) that are constantly repeated. This repetition is used almost as a point of reference in the composition. *Gesang der Jünglinge* is composed in six layers. Such division can only be perceived by the words *preiset* or *jubelt,* appearing connected to *den Herrn* in different moments in every layer. This allows for the articulation of longer stretches of time and creates a connection between layers.[190]

In *Gesang*, the singing voice and the electronic sounds are combined, almost as if melted into each other, creating a seamless flow. To do so, Stockhausen starts with the notion of a *Sprachkontinuum* (language continuum) to create a scale of degree of comprehensibility. This continuum moves from sung tones to comprehensible language sounds to words, with several different degrees of comprehensibility in between

[189] Ibid. 113.

[190] STOCKHAUSEN, Karlheinz. *Musik und Sprache III*. In: STOCKHAUSEN, Karlheinz. Texte Band 2 Aufsätze 1952-1962 zur musikalischen Praxis. DuMont Bucherverlag. Köln: 1988. p. 59.



> Gemeint ist also, durch die Auswahl einzelner Stufen aus einem Laut-Wort-Kontinuum >Sprache< aus der Komposition hervorgehen zu lassen. (…) Man kann sagen: je mehr die laut-klangliche Seite in einer Zeichenstruktur überwiegt, um so musikeigener ist sie; je mehr die wort-motivische Seite überwiegt (Klangverbindung mit festgelegten Bedeutungen), um so sprach eigener ist sie; der Übergang ist fließend; und Sprache kann sich Musik, Musik kann sich Sprache nähern bis zur Aufhebung der Grenzen zwischen Klang und Bedeutung.[191]

Stockhausen's technique of non-synchronized layering makes it so that elements can no longer be separately perceived or analysed. It creates a continuum that is only perceived as constant transformation.

4.4. *Anagrama*

Musical works dealing with the musicalization of language were not uncommon among avant-garde composers at the time, as seen in Stockhausen's *Gesang der Jünglinge* (1956) and Boulez's *Le Marteau sans maître* (1954). Kagel's *Anagrama*, as the composer himself noted,[192] certainly concerns itself with the

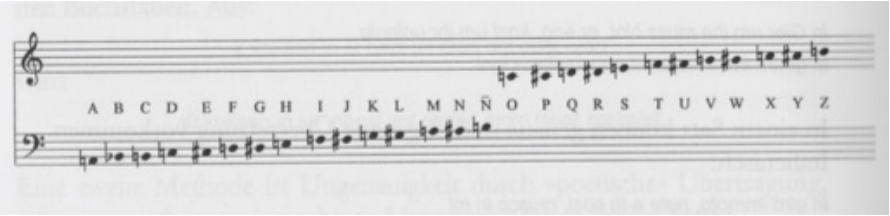
[191] STOCKHAUSEN, Karlheinz. *Musik und Sprache III*. In: STOCKHAUSEN, Karlheinz. Texte Band 2 Aufsätze 1952-1962 zur musikalischen Praxis. DuMont Bucherverlag. Köln: 1988. p. 61.

[192] KAGEL, Mauricio – *Behandlung von Wort und Stimme. Über ANAGRAMA fur vier Sanger, Sprechchor und Kammerensemble, 1957-58 [1960]*. In: BORIO, Gianmario & DANUSER, Hermann (Hrsg.) – *Im Zenit der Moderne. Die internationale Ferienkurse fur Neue Musik Darmstadt 1946-1966*. Rombach Verlag. Freiburg im Breisgau: 1997. Bd.3 p. 354.

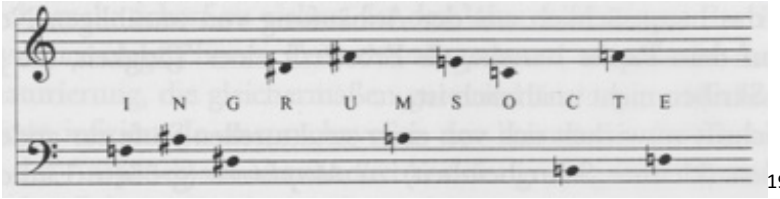
musicalization of language. Compositional approaches and procedures used in *Anagrama* become a constant in Kagel's later work, making it an important milestone. The piece was composed between 1957 and 1958 and premiered in the IGNM Festival in 1960 in Cologne. From the palindrome *in girum imus nocte et consumimur igni* not only the textual material for the work but also its musical structure is developed. Kagel analyses the sentence regarding its number of letters, syllables, words, as well as number of consonants and vowels and how often they appear. The numerical values derived from this procedure are then used to build the musical structure. The series of values regarding the number of letters in each word of the palindrome, for example, corresponds to the time changes at the beginning of the first part.

IN	GIRUM	IMUS	NOCTE	ET	CONSUMIMUR	IGNI
2	5	4	5	2	10	4
2/8	5/8	4/8	5/8	2/8	10/8 (notated as 7/8 +3/8)	4/8 [193]

A similar procedure is followed regarding the pitches. First, Kagel corresponds each letter of the alphabet with a pitch, building a "chromatic" series. [194]



Using only the letter of the palindrome that does not repeat (INGRUMSOCTE), a series of pitches is created. In this case, the series is used in the first section of *Anagrama*.



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[193] REBSTOCK, Matthias - *Komposition zwischen Musik und Theater*. p. 116.
[194] KAGEL, Mauricio – *Behandlung von Wort und Stimme. Über ANAGRAMA fur vier Sanger, Sprechchor und Kammerensemble, 1957-58 [1960]*. In: BORIO, Gianmario & DANUSER, Hermann (Hrsg.) – *Im Zenit der Moderne. Die internationale Ferienkurse fur Neue Musik Darmstadt 1946-1966*. Rombach Verlag. Freiburg im Breisgau: 1997. Bd.3 p. 360.
[195] Ibid. p. 361.

Even though one could not call *Anagrama* a serial work, serial procedures are in its essence.

> Die ganze Anlage der Komposition ist höchst rational, systematisch und streng konstruktiv. Sie rekurriert zum einen auf alten mystischen Praktiken zum anderen zeigt sie, auch in Verbindung mit den Webern Zitaten und der Widmung des Stücks an Pierre Boulez, typisch serielle Verfahren der Materialableitung und Materialordnung.[196]

An example of a highly systematic procedure used by Kagel in *Anagrama* that recurs in his later works is one regarding rhythmic possibilities. In preparation of the composition, Kagel lists all possible rhythmic units, also using triplets and quintuplets. He creates a poll to be drawn upon, exploring every possibility in a process that refers to Borge's *Biblioteca de Babel*.[197] But, even though such strenuous procedures lie in the core of *Anagrama*, the breaking of this system is equally important. A fact that might be the reason behind Metzger's characterization of the compositional principles used in *Anagrama* is "*streng logische Schlüsse aus falschen Prämissen*."[198] This becomes particularly evident in Kagel's approach to the textual material- a (quasi-)scientific process that leads to ambiguity and absurdity. As previously mentioned, Kagel analyses the palindrome *in girum imus nocte et consumimur igni* and breaks it down to several syllables and words. From this analysis a numerical correlate is built that is then used to develop the musical material. Here the palindrome is analysed from a visual standpoint, as written word. Another device of analysis used by Kagel derives from a sonorous standpoint. The phonemes that constitute the sentence are organized in categories regarding their sound and correlates were found in the languages chosen by the composer, so that a "sound-vocabulary" is developed. Such a process allows for further exploration of the barrier between the written and spoken word. As Kagel himself puts it:

> Eine möglich immanente Vieldeutigkeit zwischen Geschriebenem und Gelesenem bzw. Zwischen Gesprochenem und Gehörtem sollte angestrebt werden. Da ich nicht Literatur, sondern Musik schreibe, müßte diese Vieldeutigkeit weniger von

[196] REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 118.
[197] Ibid. p. 121.
[198] Quoted in SCHNEBEL, Dieter. *Mauricio Kagel Musik Theater Film*. p. 25.

> der Wortsemantik als vom akustisch-phonetischen Ambitus der Sprache abgeleitet sein.[199]

The instrumentation chosen for *Anagrama* consists of two pianos, two harps, a celesta, piccolo, flute, clarinet, bass clarinet, and a hefty percussion section to build the instrumental ensemble. Given that language is at the core of this piece, a vocal group was to be expected. Kagel chose a speaking choir with the addition of solo singers (soprano, alto, tenor, bass) to build *Anagrama's* sound world, a sound world created based on serial thinking and extraneous rational procedures, but with an "undomesticated" result, as Schnebel has described it:

> Diese Musik hat vielerorts etwas Wüstes: Der Chor johlt, kreischt, schimpf los, und die Instrumentalisten schlagen darein. Aber auch kultivierte Partien erscheinen undomestiziert: die glissandi des Beginns oder manche Konsonantenhäufungen klingen a modo barbaro. Da ist einer mit Verve und dazu noch mit viel Energie ausgebrochen, umstürzend was hindert, und dabei weit in unzivilisiert Gefilde geraten. Vom Lärm solcher Aktion hallt diese Musik.[200]

Using extremely rational procedures, Kagel arrives at more and more chaotic results. Thus, language becomes music. Nevertheless, *Anagrama* is not deprived of meaning; it is overflowing with it, without ever delineating a particular path. It opens the listener to build his/her own listening experience through the deceptive semantic fields it creates without ever allowing a fixed interpretation. It is as if Kagel had managed to build the sonorous equivalent of Borge's *Biblioteca de Babel*, making all semantic possibilities available at the same time and thus opening the field for all possible interpretation.[201] What lies at the core of Kagel's conception is the physicality of sound, how it is produced and perceived.

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[199] KAGEL, Mauricio. *Behandlung von Wort und Stimme. Über ANAGRAMA für vier Sanger, Sprechchor und Kammerensemble, 1957-58 [1960]*. In: BORIO, Gianmario & DANUSER, Hermann (Hrsg.) – *Im Zenit der Moderne. Die internationalen Ferienkurse für Neue Musik Darmstadt 1946-1966*. Rombach Verlag. Freiburg im Breisgau: 1997. Bd.3 p. 357.

[200] SCHNEBEL, Dieter. *Mauricio Kagel Musik Theater Film*. p. 15.

[201] Rebstock also makes the connection between *Anagrama* and Borge's *Biblioteca de Babel*. In.: REBSTOCK, Matthias. *Komposition zwischen Musik und Theater*. p. 119.

4.5. Language and expression

As previously discussed, Wellmer considers written language as essential to the musical aesthetic experience. To write about music would be, in his conception, a way to extend the aesthetic experience beyond the immediacy of performance. This is certainly a point of connection with Merleau-Ponty. In both cases, the written language can function as an extension of the musical aesthetic experience. However, if one is to follow Merleau-Ponty, a shift of focus is necessary. Music and language must not be seen as separate entities, but instead, as deeply connected. This connection will also provide another point of contact with the body.

Merleau-Ponty's critique to what he describes as the classical conception of language stems from his critique of intellectualism and empiricism. In an intellectualist approach, language is subsumed to mental representations and concepts. For the empiricist, the words are limited to their dictionary definitions. In both approaches, words themselves have no signification.

> In fact, we will see once again that there is a kinship between empirical or mechanistic psychologies and intellectualist psychologies, and the problem of language cannot be solved by going from thesis to antithesis. A moment ago, the reproduction of the word and the awakening of the verbal image was the key; now, the word is no more than the envelope of genuine denomination of authentic speech, which is an inner operation. These two theories, however, concur in the claim that the word *has* no signification.[202]

Another point of contact between the afore mentioned philosophical approaches is the disregard of a speaking subject. There is no intentionality governing the act of speech and no one who speaks. The development of linguistic skills, "the possession of language", is, in both cases, rooted in the existence of "verbal images" completely detached from a "speaking subject." [203] Furthermore, both empiricist and intellectualist accounts create an artificial separation between

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[202] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.181-182

[203] Ibid. p.179

thought and speech. In his approach to language, Merleau-Ponty attempts to "leave behind, once and for all, the classical subject-object dichotomy."[204]

As previously mentioned, Merleau-Ponty approaches to language is focused on spoken language. Instead of a separation, he describes a profound *connection* between spoken language and thought. A thought does not exist outside speech, it needs to be expressed to exist. An unspoken thought "would fall into the unconscious the moment it appears."[205] One aspect of this connection is illustrated by the use of the word "brush". When one sees an object and says, "it's a brush", there is no concept or ideal in our mind that governs the use of the word. One reaches the object through the word; "the name is the essence of the object and resides in it, just like the color or its form."[206] The meaning and use of words is not constituted through conceptual processes, through analyses. Instead, it is acquired as one learns to use a tool, by its use in a specific context and in connection with specific aspects of the human experience.[207] The "wonder of language"[208] is, according to Merleau-Ponty, that it can make its physicality be forgotten. Once one is struck by meaning, the voice of the speaker, their bodies, or the paper and the written words, all the aspects that constitute the physical presence of language go unnoticed. Moreover, this also allows for the illusion of an inner life of "pure" thought.

> Thought is nothing "inner," nor does it exist outside the world and outside of words. What tricks us here, what makes us believe in a thought that could exist for itself prior to expression, are the already constituted and already expressed thoughts that we can silently recall to ourselves and by which we give ourselves the illusion of an inner life. But in fact, this supposed silence is buzzing with words – this inner life is an inner language.[209]

In sum, speech is not just an empty vessel for thought. Speech and thought envelope each other and are simultaneously constituted. The acquisition of

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[204] Ibid. p.179

[205] Ibid. p.183

[206] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.183

[207] Ibid. p.424

[208] Ibid. p.422

[209] Ibid. p.188-189

language is, then, a process like the acquisition of a habit. Through the sedimentation of various acts of speech, a linguistic system is created. Therefore, Merleau-Ponty argues, the classical duality is overcome as speech takes its place as the "body of thought", its presence in the sensible world. It is also through speech that he anchors language in the corporeal. According to Rhonda Siu[210], Merleau-Ponty considers language inseparable from the body firstly because speech is a necessary manifestation of it in the empirical world. Speech, to manifest itself, also engages the phonatory and respiratory apparatus.[211] Moreover, linguistic meaning is also

> Our particular style of being is expressed in the world through our "gestures" (including the "spoken word"), which explains why Merleau-Ponty sometimes refers to the "existential meaning" of language as its "*gestural meaning*." The gesture, he claims, is essentially an expression of our aims through corporeal means. Being the embodiment of our intentions, the meaning of a gesture is not limited to the moment of its execution but its rather oriented towards the future in which these intentions are fulfilled, perhaps through the use of further gestures. The gesture thus contributes to the creative dimension of speech by acting as the catalyst for both the generation and regeneration of meaning.[212]

Merleau-Ponty's approach to language is, therefore, rooted in its presence in the world. It is through speech that Merleau-Ponty connects language with the corporeal. Therefore, if one is to explore the connection of music and language, it is necessary to have *spoken* language in mind. Moreover, it is necessary to go back to the compositions, to search for this connection in the works of music themselves. By focusing on the role of language in the compositions previously discussed, it is possible explore this association further.

In his analysis of the connection of music and language, Walther Dürr[213] identifies five categories. The first is exemplified by folk songs and named by Dürr *naïve Deklamation*. Here the structural elements as well as the spoken rhythm of the

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[210] SIU, RHONDA. "Expression and Silence: Music and Language in Merleau-Ponty's Existential Phenomenology." *Revista Portuguesa De Filosofia*, vol. 74, no. 4, 2018, pp. 1093–1116. *JSTOR*, www.jstor.org/stable/26563350. Accessed 20 Jan. 2021.

[211] Ibid. p. 1100

[212] Ibid. p.1106

[213] DÜRR, Walther. *Sprache und Musik. Geschichte, Gattungen, Analysemodelle.* Kassel: 1994

text are maintained. They are reflected in the music. However, in a semantic level one does not find a similar symbiosis.

> In der semantischen Schicht sind die Beziehungen weniger eng: Nur in seltenen Fällen kennt die Folklore einen ausgeprägten musikalischen Code – sie bedarf seiner nicht, eben wegen der unmittelbaren Bindung an den Text in der musikalischen Schicht. Semantischen geprägte Figuren werden sich daher auf das naheliegende Gebiet der Lautmalerei beschränken, sowie auf rhapsodisch-improvisatorischen Vortrag: (…).[214]

In a *geregelte Deklamation*, instead of following closely the structural characteristics of the text, the music is built according to pre-fixed rules. As in the *naïve Deklamation*, semantic correspondence does not play a part. This category is exemplified by Psalm melodies and composed recitative. In the third category, *der Komponist als Interpret*, both the semantic and structural aspects of the text are interpreted by the composer.

> In einer großen Zahl von Kompositionen – etwa seit dem Ende des 15. Jahrhunderts – werden Texte in allen ihren Strukturen interpretier, such man, für die sprachlichen Gestalten eigentümlich musikalische Parallelen zu finden. (…) Dabei wird der Komponist den Klangkörper der Sprache in der Musik zu bewahren suchen: auf der Ebene der Wörter, auf der syntaktischen Einheiten und auch als Werk im Ganzen.[215]

Komposition aus der Sprache is the fourth category. Language - or the text - is still of great importance, but as medium to the musical composition. Often, the music is already given, and the text is produced having it in mind or is changed to fit it. Such relationship is also reflected at a semantic level.

> Da nämlich die Dichtung vielfach unmittelbar für die Musik geschrieben ist, zielt sie in der Regel auch inhaltlich auf einen semantischen Code einer bestimmten Musikepoche zugänglichen Sinn, auf einen bestimmten Affekt etwa oder auf ein charakteristisches Bild (…).[216]

In the last category, *Komposition mit der Sprache*, language loses its independence completely and becomes music. According to Dürr, compositions

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[214] Ibid. p. 30
[215] Ibid p. 31
[216] DÜRR, Walther. *Sprache und Musik. Geschichte, Gattungen, Analysemodelle.* Kassel: 1994. p.33

that fit in this category might still hold on to some linguistic aspects such as words and syllables. Nevertheless, the semantic function of language is missing. The composer can make use of semantic figures, but they are organized according to a musical grammatic, instead of a linguistic one[217].

The categories proposed by Dürr are not intended to encompass all music composed with or based on texts or linguistic approaches. The author himself recognizes the limitations of his classification. As historical borders, for example, Dürr discusses Machaut's Motet *tant doucement / Eins que ma dame / Ruina* and Schnebel's *Motetus I*. At the end of the book, he also points to the possibility of a deconstruction of language in a musical context.

> Durchaus logisch erscheint so eine Entwicklung hin zu einer Kompositionsweise, in der Texte keinen Zusammenhalt mehr stiften und auch keinen Inhalt im herkömmlichen Sinne mehr biete, sondern (…) als Tonmaterial dienen wie anderen musikalischen Parameter auch.[218]

Dürr's categories are not to be disregarded and are extremely useful for the beginning of our discussion. Even though the works discussed in this chapter do not seem to fit neatly in any of categories, they do seem to play with or make transitions between them. Similar procedures where identified, for example, by Rudolph Stephan in his analysis of language in Alban Berg's *Lulu*[219]. Stephan identifies a twelve ton "scale" of declamatory possibilities ranging from a dialogue without musical accompaniment all the way to a *molto cantabile*. Stephan points out that this "scale" is never notated as a musical scale. Instead, they represent different degrees of expressive connection between music and language that vary in different situations on the opera.[220] A similar process can be seen in Boulez's *Le Marteau sans maître*.

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[217] Ibid. p. 34
[218] Ibid. p. 272
[219] STEPHAN, Rudolf. *Zur Sprachmelodie in Alban Bergs Lulu-Musik.* In: DAMM, Rainer & TRAUB, Andreas (ed.). *Rudolf Stephan Vom musikalischen Denken Gesammelte Vorträge*. Schott. Mainz: 1985. p. 207-220
[220] STEPHAN, Rudolf. *Zur Sprachmelodie in Alban Bergs Lulu-Musik.* In: DAMM, Rainer & TRAUB, Andreas (ed.). *Rudolf Stephan Vom musikalischen Denken Gesammelte Vorträge*. Schott. Mainz: 1985. p.210

As it was seen in Stockhausen's analysis, even though music and language, represented here by the text, have a close connection in the *Le Marteau*, it is not an immutable one. In *L'Artisanat furieux*, as previously discussed, the text is set to music in a manner where one could describe using Dürr's *Komposition aus der Sprache* category. This category could also be used to described *Bel édifice et les pressentiments – version première* and *Bourreaux de solitude*. The last movement, *Bel édifice et les pressentiments – double*, however, the declamation of the text goes through a transformation from an speech like enunciation of the text towards an vocal line in *bouche fermée*. It's a transformation like the one noted by Rudolf Stephan in *Lulu*. To go back to Dürr's categories: the transformation makes the transition from *Komposition aus der Sprache* towards *Komposition mit der Sprache*. There is a play with the presence and absence of the text. Boulez's describes this core characteristic of *Le Marteau* in a comparison with Schoenberg's *Pierrot lunaire*.

> Whereas *Pierrot lunaire* is a theatre piece with instrumental accompaniment and the voice always preponderating, *Le Marteau sans maître* develops from the cell of a poem which is eventually absorbed *in toto*. This seems to me a fundamental difference even in the conception of the relationship of text and music – the text being always directly present in one case and alternating, in the other, between presence and latency. Hence the contradiction between the part played by the voice in the two pieces. In *Pierrot lunaire* the singer *narrates,* and her role is to *speak* and to *act* as a text. In *Le Marteau sans maître,* she *sings* a poetic proposition, which sometimes occupies the forefront of the picture and is sometimes absorbed into the musical context.[221]

This transformative process of language also lies in the core of *Gesang der Jünglinge* and *Anagrama*.

Both works seem to fit in Dürr's *Komposition mit der Sprache* category. Language becomes, in *Anagrama* as well as in *Gesang der Jünglinge*, a musical media. However, one could not speak here of a loss of the semantic level. Instead, an expansion is experienced. In *Gesang*, Stockhausen creates a flow between the singing voice and the electronic sounds. Also, as previously discussed, he

[221] BOULEZ, Pierre. *Speaking, Playing, Singing*. In: BOULEZ, Pierre. *Orientations Collected Writings*. NATTIEZ, Jean-Jacques (Ed.) & COOPER, Martin (Translation). Harvard University Press. Cambridge: 1986. p.342

focusses on the concept of a *Sprachkontinuum* to create degrees of comprehensibility. But these degrees are not perfectly delineated. They flow into each other due to Stockhausen's layering technique. This constant flow is also reflected in a semantic level. Not only the original text is perceived in different degrees, but also new linguistic configurations are created. The constant transformative flow of the composition is also reflected in a semantic level.

What both Stockhausen's and Kagel's approaches to language produce are deceptive semantic fields. In a process, that Kagel calls "exact translation" *(genaue Übersetzung)*, for example, it is possible to better understand how such a field would be created. Taking as a starting point the German translation of the palindrome, Kagel eliminates all letters from that translation that are not present in the original Latin sentence. So, "*Wir kreisen in der Nacht und werden vom Feuer verzehrt*" minus the letters from the group of letters from the original palindrome *(INGRUMSOCTE)* becomes "*ir kreisen iner nact uneren om euerer ert*".[222] As the composer himself points out, the point is not to exchange one sentence for the other, but to open new semantic possibilities. Kagel's approach is sound based. Better yet, it is a perception-oriented approach to the musicalization of language. Instead of focusing on creating connections between music and language through descriptions, imitation or even musical-rhetorical structures, the phonemes themselves are used as compositional sound-material. Nevertheless, these phonemes are not completely devoid of meaning. The process does not eliminate the semantic content. It does turn it onto its head and creates "illusory" connections. The listener is faced with the recurrent impression he/she "heard something," understood one word, maybe two, identified the language being used at that moment. But it is a fleeting connection, the music moves on, another sound is brought to the listener's attention.

According to Merleau-Ponty, the expressive power of language does not lie in the world of thought. Instead, as it was previously discussed, it is brought forth in all aspects of speech. As it was demonstrated using Dürr's categories, the

[222]BOULEZ, Pierre. *Speaking, Playing, Singing*. In: BOULEZ, Pierre. *Orientations Collected Writings*. NATTIEZ, Jean-Jacques (Ed.) & COOPER, Martin (Translation). Harvard University Press. Cambridge: 1986. p. 358.

connection between music and language in *Le Marteau sans maître* as well as in *Gesang der Jünglinge* and *Anagrama*, not only the expressive power of language lies in its manifestation, but also its connection to music. In *Le Marteau*, the text has a close connection with the music, even delineating the form. Moreover, through the voice, there's a play with its presence and absence. Even when language is not fully manifested, its presence can be perceived. In *Gesang* as well as in *Anagrama*, speech is deconstructed but meaning is not lost. Instead, a field of significations is created, where the listener has an active role in the production of meaning. Such role in the relation and the creation of a field will be explore further in the following chapters.

5. Space as dynamic

In the opening lines of her book *Musik im Raum – Raum in der Musik*, Gisela Nauck describes serial music as a closed chapter that lost its innovative power at the end of the 50s.[223] However, she also points out that the radical developments originating out of the work of serial composers left an important mark in the avant-garde. The possibility of various gradations in different sound parameters and their serial organization which provoked an immense expansion on the concept of musical material is an example of such a mark. No less important is also the inclusion of a new dimension to composition: space.

> So gut wie unbeachtet blieb bisher, dass durch serielle Komposition musikalischer Gestaltung – und ich beziehe mich dabei ausschließlich auf den europäischen Kulturraum und die nichttheatralischen Musikgattungen – eine neue Dimension hinzugefügt oder, denkt man an die Venezianische Schule, zurückgewonnen worden ist: durch die Einbeziehung des realen Raumes als musikalisch kalkulierbares und in die Komposition integrierbares Element, als Ort klanglicher Transparenz, Vielschichtigkeit und Bewegung.[224]

The inclusion – or rediscovery – of space in composition has, according to Nauck, three important consequences. First, the division between *Raumkünste* (art of space – painting, architecture) and *Zeitkünste* (art of time – music, poetry, theatre) becomes invalid or, at least, more fluid. Second, the influence of space, of the room one performs in, becomes a factor in musical works. They become site-specific. And third, the inclusion of a spatial element creates new listening situations.[225] This third aspect will be the focus of this chapter. Stockhausen's text *Musik im Raum* will provide a starting point. There are two of Stockhausen's Darmstadt experiments that deserve special consideration in this context: *Ensemble* and *Musik für ein Haus* both tackle the problem of music and space. Lastly, through Merleau-Ponty's discussion of space it will be demonstrated how Stockhausen's listening experiences do not require a listener, but a perceiver.

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[223] NAUCK, Gisela. *Musik im Raum – Raum in der Musik. Ein Beitrag zur Geschichte der seriellen Musik*. Franz Steiner Verlag. Stuttgart: 1997. p. 7.
[224] Ibid. p. 7.
[225] Ibid. p. 8.

5.1. *Musik im Raum*

Stockhausen's text begins with a short recapitulation of earlier musical works that included a spatial component. In the venetian music of the middle of the 16th Century and in Mozart, the placement of musicians in different parts of the room were used to emphasize dialog and echo procedures. Berlioz attempts to use space as a dramatic component. Both situations are considered, by Stockhausen, as having little in common with the contemporary use of musical space.

The starting point for the discussion is *Gesang der Jünglinge*. Stockhausen attempted in this work, to use sound direction and movement throughout the room to produce a spatial musical experience. To do so, he used five speakers. The experience with *Gesang* presented Stockhausen with the first difficulties in relation to music and space.

> So stark dieses Erlebnis einer ersten Raum-Musik auch war, so zeigte sich doch von Anfang an die Schwierigkeit, diese Musik in einem Raum vorzuführen, der für ganz andere Zwecke gebaut wurde.[226]

The ideal space for this would be spherical, with a platform in the centre for the listener. In this way he/she would be completely involved in the musical experience. Sound could then come from all directions. Stockhausen develops this concept of an ideal space out of serial thinking. According to him, up until that point, the sound characteristics have been subjected to a hierarchy. Pitches stand at the top, having experienced the highest degree of organization, melodically as well as harmonically. Duration comes in second, with about forty options available in musical notation. The third, timbre, has been used mostly for decorative purposes and only recently as a formative parameter. Lastly, loudness, which is represented in notation through dynamic markings. Serial thinking challenges exactly this hierarchical organization to make all parameters equally connected to the general structure of the musical work. Nevertheless, Stockhausen notes

[226] STOCKHAUSEN, Karlheinz. *Musik im Raum*. In: STOCKHAUSEN, Karlheinz. *Texte zur elektronische und instrumentalen Musik Band 1*. DuMont Bucherverlag. Köln: 1963. p. 153.

that one parameter has been left out of this hierarchy and that can now be included in composition through serial processes: the spatial perception of sound.

Pitch, duration, and timbre are considered by Stockhausen as parameters connected to time. They are perceived through the passage of time. Loudness, on the other hand, is connected to our spatial perception. This does not mean that a change of volume implies a change in our perception of how close a sound source is. Distance is perceived by the degree of deformation of sound.

> Ein in der Natur vorkommender Schall wird aus der Ferne immer unklarer, >verwaschener< als der gleiche Schall aus der Nähe – von der Schallstärke einmal ganz abgesehen. Ruft man in einen Wald und hört man das Echo noch ziemlich laut, so ist doch die Verständlichkeit der Worte stark herabgemindert. Je entfernter der Schall erzeugt wird, um so öfter werden die Schallschwingungen reflektiert, und die ankommende Schwingung ist mehr oder weniger stark amplitudenmoduliert; das Spektrum ist deformierter.[227]

Distance, how close or far the sound source is, has a direct effect on both timbre and loudness. Therefore, it is not possible to be isolated. The position of the sound source, on the other hand, can be treated as a separate parameter. One must, then, consider the position of the sound source in relation to the listener. To avoid distortions due to variations in distance, the figure of a circle, with the listener at its centre, seems to be more appropriate. This way, sound can be perceived as moving without being affected by the above-mentioned distortions. The distance between the listener and the sound source remains constant. A circle also allows a scale of positions to be created, thus allowing for a continuous change of location in the circle, whether it be clockwise or counterclockwise. Movements in the vertical axis have not been discussed in this text. Stockhausen affirms that to do so, the previously mentioned spherical space would be necessary - something that was unavailable to him at this point.

Out of his experiences with electronic music Stockhausen diagnosed the need for a spatial dimension. When all elements participate equally in the process of

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[227] STOCKHAUSEN, Karlheinz. *Musik im Raum*. In: STOCKHAUSEN, Karlheinz. *Texte zur elektronische und instrumentalen Musik Band 1*. DuMont Bucherverlag. Köln: 1963. p. 165.

formation, in constant variation, and without one parameter becoming dominant over the others, the result is homogeneous. If from one tone to the other there is constant variation of the parameters, the result is static music. The changes occur in such speed, that the details are lost and so is the perception of movement. Then, it becomes difficult to articulate longer sections. One solution would be to let one sound characteristic be more dominant. But that would go against the base premise of serial music: the lack of hierarchy between the parameters of sound.

> Und so fand man die Lösung, verschiedenen lange Zeitphasen derart homogener Tonstrukturen auf verschiedene Lautsprecher oder Instrumentgruppen im Raum zu verteilen. Die Raumposition der Töne spielte ja bis dahin in der Musik überhaupt keine aktive Rolle; man empfand sie deshalb als eine >ganz andere< klangliche Eigenschaft, die wohl kaum in der Lage wäre, über die zeitlichen Toneigenschaften zu dominieren.[228]

Therefore, longer punctual structures could be articulated. Because, at this point, Stockhausen did not believe spatiality could dominate over the other parameters, one could distribute the sound over the space without allowing hierarchies to be formed. By distributing the sound structures between speakers, one could experience the same sound image (*Klanggebilde*), moving from one side to the other. Layers are thus created without the need for hierarchies. A similar problem was encountered in the work with instrumental music. Here Stockhausen uses *Gruppen für drei Orchester* as an example. The division of the orchestra into three groups, each with its own conductor, allowed different Tempi to be played simultaneously. The fact that the groups were very similar in their constitution was also crucial.

> Die Ähnlichkeit der 3 Orchesterbesetzungen ergab sich aus der Forderung, Tongruppen im Raum von einem Klangkörper zum anderen wandern zu lassen, gleichzeitig einander ähnliche Klangstrukturen aufzuteilen; jedes Orchester sollte den anderen zurufen, Antwort oder Echo geben können.[229]

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[228] Ibid. p. 155.

[229] STOCKHAUSEN, Karlheinz. *Musik im Raum*. In: STOCKHAUSEN, Karlheinz. *Texte zur elektronische und instrumentalen Musik Band 1*. DuMont Bucherverlag. Köln: 1963. p. 156.

Therefore, as in *Gesang*, movement was achieved without the need for dominance. Once again Stockhausen faces the problem of an adequate space for the execution of the piece. *Gruppen* requires an immersion in the sound of the three orchestras. The listener should be in the centre with one orchestral group on the left, another in front, and the last one on the right side. Such a requirement, Stockhausen notes, is incompatible with the classical concert hall. The concert hall is the product of a traditional concert praxis. The orchestra is placed in a podium, in front of the listener. The manner which the instrumental groups are divided, provided different instrumental groups are necessary, remains secondary.[230]

5.2. *Ensemble*

Stockhausen's connection to the *Darmstädter Ferienkurse* dates to his years as a student in Cologne. From 1951 up until 1996, when he participated in the celebrations of the *50 Jahre Internationales Ferienkurse für Neue Musik*. An important collection of documentation regarding this connection was edited by Imke Misch and Markus Bandur and published in 2001: *Karlheinz Stockhausen bei den Internationalen Ferienkurse für Neue Musik in Darmstadt 1951-1996 - Dokumente und Briefe.*231 Stockausen's first participation in the *Ferienkurse* was as a student in 1951. He sent his *Drei Lieder* to be considered for the series *Musik der Jungen Generation*. The composition was rejected.232 In Darmstadt in 1951 he was supposed to attend the composition course of Schönberg, but the composer was unable to attend due to health issues. Schönberg was substituted by Adorno in a year where twelve-tone music was a main theme in Darmstadt. Despite having moved to Paris to study under Meassiaen, Stockhausen's connections to Darmstadt continued throughout 1952, with Steinecke calling him, in a letter, *französischen Außenminister von Kranichstein.*233 Stockhausen's

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[230] Ibid. p. 158.

[231] BANDUR, Markus & MISCH, Imke (Eds.). *Karlheinz Stockhausen bei den Internationalen Ferienkürse für Neue Musik in Darmstadt 1951-1996 - Dokumente und Briefe*. Stockhausen-Stiftung für Musik. Kürten: 2001.

[232] Ibid. and also in: KURTZ, Michael. *Stockhausen: A Biography*. (Translated by Richard Toop). Faber and Faber. London: 1992.

[233] BANDUR, Markus & MISCH, Imke (Eds.). *Karlheinz Stockhausen bei den Internationalen Ferienkürse für Neue Musik in Darmstadt 1951-1996 - Dokumente und Briefe*. Stockhausen-Stiftung für Musik. Kürten:

music was constantly performed, he taught composition courses and gave lectures. The first lectures, *Der Neue Instrumentalstil* and *Musik und Sprache*, were held in 1957. That same year he held his first composition course.234

The lecture format was surpassed by the composition course in one of the following years. From 1957 to 1974, with a few exceptions,235 he was active as a teacher in courses where not only composition techniques were discussed and analysis made, but also music was produced by the group, as in *Ensemble* (1967) and *Musik für ein Haus* (1968).236 The composition courses are intrinsically connected with each period of Stockhausen's musical output, either dealing directly with an exposition and analysis of his works (as is the case with *Gruppen* in 1963, for example) or a development of topics and/or techniques with whom he was engaged at that moment (for example, in the 1969 seminar about *Intuitive Musik* and *Aus den sieben Tagen*). From the earlier *Klavierstücke*, composed in Paris, through his first electronic works, *Studie II* and *Gesang*, works with mobile form, such as in *Klavierstücke XI*, all up to the Intuitive musical experiments, also the presence of Stockhausen's musical output, in the period from 1951 to 1974, is constant and include several phases of his work.

Ensemble was the result of a composition seminar held by Stockhausen in 1967.[237] Each of the twelve participants was required to bring a tape with approximately twenty-five sound events, a tape recorder, or a shot-wave receiver. With this already prepared material and one instrumentalist, each participant was required to compose a piece. The composers would control the tape or the short-

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2001. p. 12.

234 BORIO, Gianmario & DANUSER, Hermann (Eds.). *Im Zenit der Moderne: Die internationalen Ferienkurse für Neue Musik Darmstadt 1946-1966*. Rombach Verlag. Freiburg im Breisgau: 1997.
A substantial amount of the information presented here was also gathered through the records of attendance and programs of the *Ferienkurse* during the previously mentioned visit to the archives of the *IMD*.

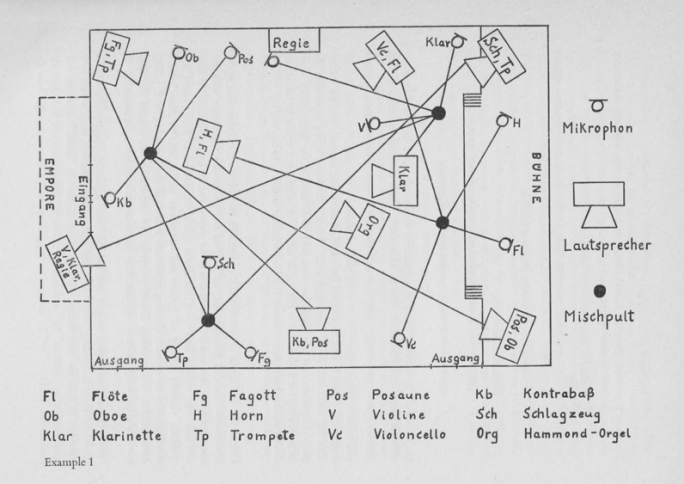
235 1958, 1960, 1964, and 1965.

236 GEHLHAAR, Rolf. *zur Komposition Ensemble*. in: Darmstädter Beiträge zur Neuen Musik XI. Hrsg. von Ernst Thomas. B. Schott's Söhne: Mainz.
RITZEL, Fred. *Musik für ein Haus*. Darmstädter Beiträge zur Neuen Musik XII. Hrsg. von Ernst Thomas. B. Schott's Söhne: Mainz.

237 GEHLHAAR, Rolf. *zur Komposition Ensemble. Kompositionsstudio Karlheinz Stockhausen. Internationale Ferienkurse für Neue Musik Darmstadt 1967*. In: THOMAS, Ernst (Ed.). *Darmstädter Beiträge zur Neuen Musik XI*. B.Schott's Söhne. Mainz: 1968.

wave receiver to build a dialogue with their player. It was crucial for each dialogue to possess different characteristics and tendencies. The pieces would be executed simultaneously in the four-hour performance of *Ensemble*. The unique character of each piece would serve to assure they were recognized individually, thus creating a formal polyphony.

One of the first decisions to be made for this polyphony to be achieved was the distribution of instruments and placement in the hall. Regarding instruments, the choice was made based on each composer's level of familiarity with the instrument. Players and loudspeakers were distributed as to allow a maximum distance between them, as well as between players and composers. Such distribution would make it possible for the sound to appear to move along the hall. This would also leave enough space for the listeners to wander.



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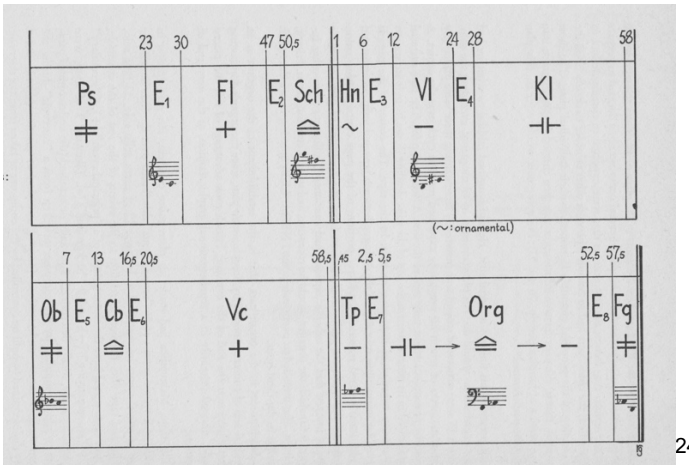
Stockhausen composed the overall coordination plan for the performance. He divided the allotted time for the performance in areas, separated by inserts composed by him. There are eight of these inserts. They act as coordinating moments and clear temporal demarcations and function as points of reference for the ensemble. Each of them has a specific sound characteristic varying from a sequence of chords centered on e1 (first insert) and blocks separated by long pauses (fifth insert) to a tutti pianissimo (eighth and last insert).

> All these inserts embody a very clear, readily perceivable structure which suits their function, to verticalize the hearing, to concentrate it on the main aspect, the synchronization of

238 Ibid. p. 52.

ENSEMBLE.[239]



[240]

As stated in the program notes, synchronization is essential in *Ensemble*. An attempt was made to provide a new concert experience. Instead of listening to pieces in sequence, one listens to them at the same time. Not only that, but the audience is also free to roam around the room, thus being able to capture different perspectives. Such possibility is augmented by the four musicians operating mix tables, also placed in different places in the hall. Their job is "to enlarge and let wander over 8 loudspeakers placed throughout the hall certain details and moments of the process picked up by microphones."[241] Gehlhaar provides a glimpse at the listening experience provided by *Ensemble*.

> Often something did happen, but often nothing, too. Often it was not *what* happened that was important, but *that* something happened, that someone had communicated an idea to someone else, perhaps at the other end of the hall. A new nexus would form, the old one lingering, then fading out.[242]

5.3. *Musik für ein Haus*

Stockhausen's composition course for Darmstadt in 1968, *Musik für ein Haus*, was seen by him as a development of the previous year's project, *Ensemble*.

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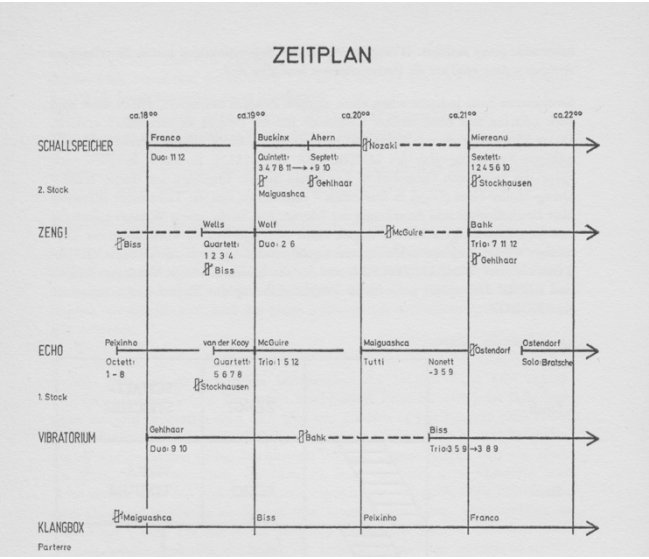
[239] GEHLHAAR, Rolf. *zur Komposition Ensemble. Kompositionsstudio Karlheinz Stockhausen. Internationale Ferienkurse für Neue Musik Darmstadt 1967*. In: THOMAS, Ernst (Ed.). *Darmstädter Beiträge zur Neuen Musik XI*. B.Schott's Söhne. Mainz: 1968. p. 72.
[240] Ibid. p. 57.
[241] Ibid. p. 44.
[242] Ibid. p. 74.

> Da haben wir die ersten Schritte versucht, den Musiker selbst sich an den Strom der Intuition anschließen zu lassen, sich einzustöpseln, um mehr als nur ein zuverlässiger Apparat zu sein…Es gab Momente, wo wir alle spürten, daß wir auf eine höhere Bewusstseinsebene kamen, auf eine höhere Ebene des Gemeinsamen; gerade dann, wenn wir nicht gegeneinander spielten, sondern miteinander und dann etwas entstand, was sehr viel mehr war die Summe von 24 einzelnen Musikern. Dann entstand so etwas wie eine Musik, die sich ein einzelner oder auch viele einzelne nicht ausdenken können.[243]

This perception of continuity is increased by the fact that some participants of the 1967 courses – John McGuire, Gregory Biss, Mesías Maiguashca, Jorge Peixinho, and Rolf Gehlhaar – were also selected to participate in 1968. The language used by Stockhausen here already betrays what would be the focus and starting point of the 1968 courses: *Intuitive Musik* and his composition *Aus den sieben Tagen*, finished in May of the same year. The first step of the course was, then, to make the participants acquainted with the text compositions.

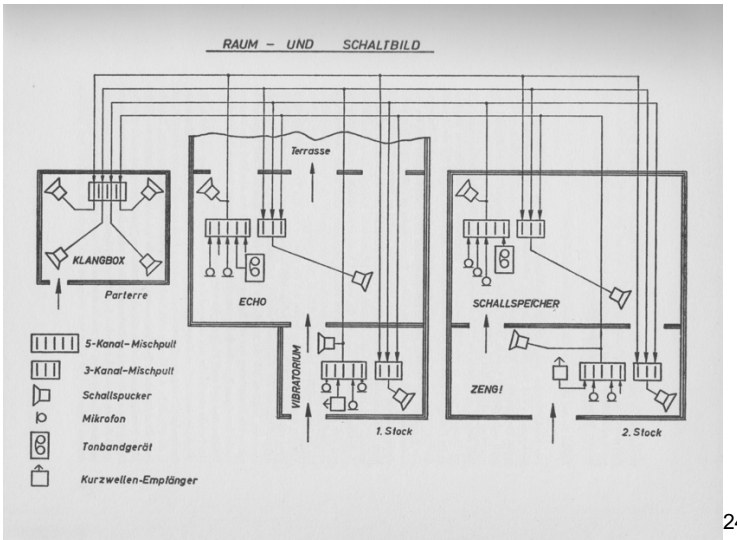
Each participant was given one text from *Aus den sieben Tagen*. Stockhausen's work was to serve as an example for the participants to create their own text compositions. As in *Ensemble*, the compositions were performed by the participants and musicians invited by Stockhausen. Performances occurred simultaneously. However, unlike the hall of the previous year, the music was performed in different rooms of a house. The plan was composed by Stockhausen. It defines the room duration for each performance.[244] Nevertheless, not all compositions were performed at the exact same time. As can be seen in the *Zeitplan* above, turns were assigned.



Each of the five rooms received

[243] STOCKHAUSEN. In: RITZEL, Fred. *Musik für ein Haus Kompositionsstudio Karlheinz Stockhausen. Internationale Ferienkurse für Neue Musik Darmstadt 1968*. In: THOMAS, Ernst (Ed.). *Darmstädter Beiträge zur Neuen Musik XII*. B.Schott's Söhne. Mainz: 1970. p. 11.
[244] Ibid. p. 22.

a different denomination: *Schallspeicher*, *Zeng!*, *Vibratorium*, *Echo* and *Klangbox*. Every room was equipped with two mixing tables – one with three channels and others with five – connected to one speaker each. The input of the mixing table with three channels comes from microphones in the other rooms. The other mixing table is used to record the sound of the room, through microphones placed next to the instruments and reproduction devices. This signal is then sent to the other rooms. The composers themselves controlled both mixing tables, thus varying the sound result, and reacting to the performance of the player in real time. The only room equipped differently is the *Klangbox*. In it there were four speakers, each receiving input from a different room. One could regulate each of these speakers, thus also affecting the resulting sound in the room.



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Therefore, *Musik für ein Haus* and *Ensemble* both aim to create a new form of music-listening experience, different from the traditional concert. In both projects, the listener is invited to walk around, move, and become immersed in the music. Both above-mentioned Stockhausen's projects point to a symbiotic connection between space and perception. A connection that can be better elucidated through Merleau-Ponty's conception of the perceptual space.

Merleau-Ponty uses, as starting point of his discussing of spatiality, what he

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[245] RITZEL, Fred. *Musik für ein Haus Kompositionsstudio Karlheinz Stockhausen. Internationale Ferienkurse für Neue Musik Darmstadt 1968*. In: THOMAS, Ernst (Ed.). *Darmstädter Beiträge zur Neuen Musik XII*. B.Schott's Söhne. Mainz: 1970. p. 23.

describes as classical philosophy and psychology perception of space.

> We have until now only considered, as do classical philosophy and psychology, the *perception of space*, that is, the knowledge that a disinterested subject could have of spatial relations between objects and of their geometrical characteristics.

On the other hand, Merleau-Ponty space understands space as dynamic. Space here is meant beyond what one would describe as physical space. It is neither the physical location where things are laid out, nor an abstract characteristic all objects share. Rather, "we must think of space as the universal power of their connections". [246]

One example used to demonstrate this, is the one of apparent size and distance. An object, when seen up close, delineates an apparent size. Nevertheless, this perception of size seems to change once the object is move farther away. It "becomes smaller". As it moves away from the observer, the object appears to change sizes.

> Consider the different "apparent sizes" of the object that is moving away: it is not necessary to reconnect them through a synthesis if none of them has been made the object of a thesis. We "have" the object that is moving away, we do not cease "to hold" it and keep a hold on it, and increasing distance is not, as breadth appeared to be, an exteriority that increases. Rather, the increasing distance merely expresses that the thing begins to slip away from the hold of our gaze, and that it joins with it less strictly. Distance is what distinguishes this sketched-out hold from the complete hold we call proximity.[247]

Therefore, the object itself does not change as it moves away. Instead, our "hold" of the object. To understand what is meant here by "hold", one must keep in mind the previously discussed role of body and expression. Perception of the body, according to Merleau-Ponty, is a perception of its power of expression, of interacting with the world. It is through expression that Merleau-Ponty anchors our perception of space and of objects in the body.

> When we say that an object is enormous or tiny, or that it is far or near, this is often without any comparison, not even an implicit one, with any other object or even with the objective size and position of one's

[246] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.253-254

[247] Ibid. p. 273

> own body, but rather through a certain "scope" of our gestures, a certain "hold" of the phenomenal body upon its surroundings.[248]

In our visual field, for example, what defines the difference between "background" and "moving object" is how contextual relationships are defined in the act of looking.

> The relation between my eye and the object is not given to me in the form of a geometrical projection of the object into the eye, but rather as a certain hold that my eye has upon the object – still vague in peripheral vision, more narrow and more precise when I focus upon the object.

In short, spatial perception is dynamic and must be understood in a perceptual field. Merleau-Ponty uses mainly visual examples to describe this relationship. But, through Stockhausen's text and works discussed in this chapter, Merleau-Ponty's thought can be expanded.

As previously mentioned, in both *Ensemble* and *Musik für ein Haus*, Stockhausen explores the musical space to create new listening situations beyond the traditional concert experience. But, while in *Ensemble* one experiences the process of formation through synchronized events, in *Musik für ein Haus* the listener is faced with a process of transformation and becoming. In the former, the demarcation of time through the musical inserts composed by Stockhausen creates the sense of direction, of a bigger structure being formed. In the latter, there is no such nature of the compositions, and constant alternation and interaction between them creates a continuum. What both experiences share is the creation of a musical perceptual field. If we go back to Merleau-Ponty, the perceptual field is created by our attention to provide a context in which perception can create connections. In *Ensemble* as well as in *Musik für ein Haus*, Stockhausen creates the musical equivalent. Through the simultaneous, inter-connected performance spread in space, one is literally walking into a perceptual field. The creation of this dynamic perceptual field might be easier to understand in these both cases, where one must move through the space where the music is performed, than in the case of *Gesang der Jünglinge* or *Gruppen für drei Orchester*, where the audience is sitting. Here Merleau-Ponty's description of

[248] Ibid. p.278

visual perception provides a starting point but must be expanded. In his visual example, the relationship background-object remains encompassed by our visual field. Whereas in *Gesang der Jünglinge* and *Gruppen für drei Orchester* this relationship also encompasses the auditorial perception. It is helpful here to imagine two intersecting planes, one consistent of the visual aspect and the other of the sound aspects. Even though the visual plane is still dynamic, it stays in a relationship of background to the fast-moving sound plane. Nevertheless, both are connected, and perception of both only happens in the context of the perceptual field they create. This analogy, of course, fails to grasp the totality of the experience. Like drawing a three-dimensional object in a plane. However, it is important to note how a *musical perceptual field* is created in the intersection of the sensorial information.

6. The constitution of a musical perceptual field_____

Up to this point, aspects of Merleau-Ponty's phenomenology have been discussed in connection to specific themes developed in works by avantgarde composers. However, now the point is reached where perception in general must be explored. The work of art, particularly music, is perceived in a mode of perception found in the overlap of the perception of a "thing" and perception as communication. It is important to note that, "thing" in this context is not mean as an object, but as a *perceived thing*.

> The perceived is not necessarily an object present in front of me as a term to be known, it might be a "unit of value" that is only present to me in practice.[249]

In objective thought, according to Merleau-Ponty, the object is reduced to an idea of the object in-itself. Furthermore, the subject is seen as pure consciousness. As a result, "objective thought cuts the ties that unite the things and the embodied subject and leaves behind only sensible qualities for composing our world."[250] Merleau-Ponty, on the other hand, attempts to overcome this division. As previously demonstrated, the body is understood as expressive, as geared into the world. This movement towards the world is what lies at the core of perception.

> The visual thing (…) or the tactile thing (…), which remains for us the same throughout a series of experiences, is neither a *quale* that actually subsists nor the notion of the consciousness of such an objective property, but rather that which is met with or take up by our gaze or by our movement, a question to which they respond precisely. The object that is presented to the gaze or to the palpation awakens a certain motor intention that is not directed at the movements of one's own body, but at the thing itself upon which it somehow hangs. And if my hand knows hardness and softness, if my gaze knows moonlight, then it is as a certain manner of connecting with the phenomenon and of communicating with it.[251]

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[249] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.335

[250] Ibid. 334

[251] Ibid. 331

Hence, the perceived thing communicates with the perceptual body. “The thing is constituted in the hold my body has upon it.”[252]

Through Merleau-Ponty´s discussion of the possibility of a phenomenological reduction, a definition of the process of perception can be explored further. The reduction is characterized by a sense of wonder before the world. It is a process through which one takes a step back and sees beyond the casual threads that appear to connect it all. But this process is extremely problematic because we are part of the world.

> If we were absolute spirit, the reduction would not be problematic. But since, on the contrary, we are in and toward the world, and since even our reflections take place in the temporal flow that they are tempting to capture (since they sich einströmen [flow along therein], as Husserl says), there is no thought that encompasses all of our thought.[253]

The phenomenological world is not an object to be analysed by our mental faculties. Science requires such objectification, an idealization of the world, for categories to be created. Thus, science ignores the ambiguity of perception. Empiricism takes the world as being constantly available, only waiting to be revealed by our perception.

> Even if what we perceive does not correspond to the objective properties of the stimulus, the constancy hypothesis requires the assumption that the “normal sensations” are already there. They must, then, go by unnoticed, and “attention" will be the function that reveals them, like a spotlight illuminating preexisting objects hidden in the shadows. Thus, the act of attention creates nothing, and nothing less than a natural miracle.[254]

But, for this process to happen, an internal connection between attention and perception needed to be made. An interaction between perception and attention would have to be demonstrated, which does not happen for empiricism, since all connections are external. Intellectualism, on the other hand, assumes the

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[252] MERLEAU-PONTY, Maurice. *Phenomenology of Perception*. Originally in french: Phénoménologie de la perception (Édition Gallimard. Paris:1945). Translated by Donald A. Landes. Routledge. New York: 2012. p.334

[253] Ibid. p. 14.

[254] Ibid. p. 50.

constant presence of attention.

> Since I experience a clarification of the object through attention, the perceived object must already contain the intelligible structure that attention draws out. If consciousness finds the geometrical circle in the circular physiognomy of a plate, this is because consciousness already put it there. In order to take possession of attentive knowledge, consciousness need only return to itself, in the sense intended when we say that a man who has fainted "comes to."[255]

Therefore, in the cases mentioned so far, perception is considered passive. It does not create. It simply assimilates impressions of the world. Merleau-Ponty proposes a different approach to attention and perception. The process of attention starts with the creation of a perceptual field. It is this field that will be explored through the organs of the senses and consciousness. Attention here does not involve an association of ideas. Neither is, like in intellectualism, a return of consciousness to itself. Rather, attention creates the perceptual field where the object will be thematized. Perception is, then, the creation of connections in this perceptual field.

> (…) here the givens of the problem do not exist prior to its solution, and perception is precisely this act that creates, all at once, out of the constellation of givens, the sense that ties them together. Perception does not merely discover the sense they have, but rather, sees to it that they have a sense.[256]

Moreover, the senses have a particular role in building the perception field. Merleau-Ponty argues that every sense act as a particular hold one's have on the object and that every sense delineates a particular *field*. But even though each sense "interrogates the object in its own way" and "is the agent of a certain type of synthesis", they are all part of the movement of the body towards the world. Therefore, the sensorial fields intersect to create an overall *perceptual field* delineated by attention.

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[255] Ibid. p. 51.
[256] Ibid. 61.

In Wiskus reading of Merleau-Ponty, the "musical idea" is unavailable to our sensory perception, it lies "behind the sounds or between them." Siu goes further and places a particular importance in silence.

> Since the musical idea, for him [Wiskus], lies "behind the sounds or between them," it also lies in the gaps or expressive silences in music. And insofar as it partakes in these silences, it also partakes in the experiential aspect of music that, as I suggested earlier, is what these silences capture. Thus, the musical idea cannot be completely divorced from the sensible realm because it discloses itself through one's *lived experience* of playing the sounds that are necessarily perceived through the senses.[257]

In short, Siu takes Wiskus argument as a starting point to anchor the "musical idea" in the sensible ream. However, if one considers the connections discussed here between Merleau-Ponty's philosophy and avantgarde music, another possibility is made possible. Through the music of Kagel and Schnebel, the corporeal aspect of the musical experience was explored and the body as a means of communication and expression, through which existence is expressed. The expressive power of language is also anchored in the physical experience of speech, as it was demonstrated in chapter four. Finally, the role of space in creating a dynamic perceptual experience was demonstrated through Stockhausen's Darmstadt experiments. All these different aspects were articulated having Merleau-Ponty's understanding of perception as corporeal and dynamic, as a movement towards the world. More importantly, even though these aspects were discussed separately, they are all essential to the music experience. One can certainly point out that, the corporeal aspect of music all but disappear in *Gesang der Jünglinge*. Nevertheless, this corporeal aspect is present in our experience of space and of language and, therefore, does not disappear. Even in a concert without performers.

Instead of focusing on the sounds and in "what lies between them", the creation of a perceptual field through the sense provides us with a more complete model for the creation of musical meaning. As previously demonstrated, the intersection

[257] SIU, RHONDA. "Expression and Silence: Music and Language in Merleau-Ponty's Existential Phenomenology." *Revista Portuguesa De Filosofia*, vol. 74, no. 4, 2018, pp. 1093–1116. *JSTOR*, www.jstor.org/stable/26563350. Accessed 20 Jan. 2021.

of the different fields created by the senses is what constitute the *perceptual field*. The process of musical perception also must begin with the creation of such a field. What it is proposed through this research is that the composition and performance of a work of music constitutes a *musical perceptual field*. Musical perception, then, would not be different from our perception of the world. The "musical idea" – to use Siu's term – would therefore be created in the sensorial experience of a *musical perceptual field*.

07. Final considerations

Space B

Performance

The video camera is only focused on my face without showing the blower

The public looking at the monitor have the impression of me being under water

The moment I lose consciousness the performance lasts 3 more minutes, during which the public are unaware of my state.

In the performance, I succeed in using my body in and out of consciousness without any interruption.[258]

Between 1973-1974, Marina Abramovic realized a cycle of performances entitled *Rhythm*. It starts with *Rhythm* 10 and includes *Rhythms* 5, 2, 4 and 0. The text above relates to *Rhythm* 4. This cycle ends with *Rhythm 0* where, according to the artist, she concludes her "research on the body when conscious and unconscious." In this last performance, a table is set with seventy-two different objects, ranging from a sheet of white paper to honey, salt, and even a gun. The artist stood in the middle of the gallery and was at the mercy of the public. They could use her and the objects as they pleased. Abramovic's extreme experiments on performance art, as well as Dieter Appelt photographic series *Der Augenturm (1977)* and Via Lewandowsky's reproductive paintings *Acht Portraits zur Euthanasie (1989)* are a few examples of approaches to the body in the art of the second half of the 20th Century. While representations of the body could be considered as a constant present in art, works such as the ones mentioned above point to a different perspective. The human body began to be seen as not only beautiful but also as an object, as something to be handled, tortured, dealt with, put into question. The body could be a media, an object of critical reflection as well as a material. This opening of a discussion on the corporeal could also be seen as a part and effect of a change on the way our aesthetic experience is

[258] STILES, Kristine. *Marina Abramovic*. Edition Phaidon. London: 2008.

understood. In a broader sense, as Sheets-Johnstone[259] aptly points out, such a corporeal turn is an important feature of the last century.

Perhaps it would be an exaggeration to proclaim a corporeal turn in music. Nevertheless, in the second half of the 20th Century there are certainly certain developments point to a *Wende zum Leib*. Christa Brüstle[260], for example, defends the thesis that in the late 40's and early 50's, avant-garde music - European serialism as well as American experimentalism - went through a phase of immobility. The advent of electronic music, where concerts were "performed" by speakers, and the compositional effort towards a pure structure or pure sound, as well as the growing precision of notation were contributing factors to this issue. Such an immobility was resolved, according to Brüstle, in a rediscovering of movement in music, an experimental use of voice and instrument, the integration of electroacoustic elements, of theatrical elements, and through an emphasis on the body.[261] Her work thus strives to trace the manifestations of this rediscovery. Brüstle aims to provide an historical account of these transformations on the concert experience, focusing on the period between 1950 and 2000. The author traces these transformations starting from the use of movement and use of space in music, proceeding to the inclusion of theatrical elements and further explorations of visual elements and closing with the hybridization of the performative field with live-electronics and computer music.

In Brüstle's narrative, one can see how the role of the performer becomes the subject to a deep revaluation. The rediscovery of movement and the move towards theatre places performance front and centre. Moreover, this rediscovery raises questions as to the real role of the body. It is exactly at this point that Merleu-Ponty's philosophy can provide important insights by anchoring both the performer, performance, and perception itself to the body.

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[259] SHEETS-JOHNSTONE, Maxine. *The Corporeal Turn*. Imprint Academic. Exeter: 2009.
[260] BRÜSTLE, Christa. *Konzert-Szenen. Bewegung, Performance, Medien. Musik zwischen performativer Expansion und medialer Integration 1950-2000*. Franz Steiner Verlag. Stuttgart: 2013.
[261] Ibid. p.28.

Merleau-Ponty's writings on music, specially avantgarde musice, are very limited. The following texts are presented here as connections between both fields and a context to this research. Ulrich Mosch[262] discusses perception and analysis of serial music using an approach that can be traced back to Merleau-Ponty. In Stockhausen's and Lachenmann's text, the listener is no longer a passive receiver. Instead, he is a perceiver, active in the constitution of the work.

7.1. Mosch: *Musikalisches Hören serieller Musik*

The potential of serial music as an aesthetic project is what Ulrich Mosch suggests exploring in his experiment, where focus lies on Boulez' *Le Marteau sans maître* as well as on rethinking modes of perception in the context of serialism. According to Mosch, the historiography and discussion surrounding serialism have mainly concentrated on issues regarding compositional technique, whereas little has been said about serial music as an aesthetic object. Based on his analysis of selected sections of the *Marteau*, Mosch exposes a common misconception in the interpretation of serial music as to what is being analyzed. More often than not, the preparation of the material through serial techniques is described, rather than the actual composition process or the work itself. Furthermore, coherence of the material neither ensures aesthetic coherence nor provides a basis of perception, leading to a cleft between reading and listening.

Whether the perception/listening of serial music is possible, and under which conditions and categories a model of perception could be developed, is a problem tackled by Mosch through reflections from three different fields - psychology (Ulric Neisser), philosophy (Maurice Merleau-Ponty) and anthropology (Rudolf zur Lippe). Mosch makes the following observations: First, the exploration of the works shows that the perceiving subject, the listener, has a greater participation in the constitution of the perceived object than is widely believed. The musical work presents itself through its performance, and also as a temporal object in the conscience of the perceiver. Second, when perception is understood as a

[262] MOSCH, Ulrich. *Musikalisches Hören serieller Musik Untersuchungen am Beispiel von Pierre Boulez "Le Marteau sans maître."* PFAU Verlag. Saarbrücken: 2004.

dynamic process between subject and object, the necessity of various listening opportunities and the relationship between listening and reading are once again brought to the fore.

The possibility of listening to the same piece several times provides the subject with opportunities of interaction with the musical object, thus intensifying and prolonging the process of perception. This continuous learning process allows the development of schemata on different levels - schemes of form, work-specific schemes or even style-specific schemes. These schemata are developed out of the musical experience, the direct contact with the works. In line with Neisser, Mosch suggests combining reading and listening in this process of learned perception. Reading, following the score while listening or the process of analysis, can help to develop such schemata providing a “map" for the listening experience.

After elaborating on the issues concerned with perception, Mosch returns to a key point of his critique of previous works of this topic: the use of an inadequate *Musikbegriff*. To avoid the same mistake, he pursues two fronts: Boulez’s writings of the 50s and an analysis of *Le Marteau sans maître* with the goal of clarifying a concept of music and composition that could lead to the elaboration of aesthetic categories specific to serial music.

> Komponieren heißt vielmehr, auf der Grundlage seriell erzeugter Materialfelder unter Berücksichtigung der jeweiligen Besonderheiten des spezifischen Materials musikalische Form mittels bestimmter Satztypen zu gestalten. Diese Satztypen stellen zugleich bestimmte Klangtypen vor.[263]

These *Satztypen*, described in the analysis, are specific to form and the applied serial methods.

> Die formale Artikulation beruht nicht auf den tradierten Mitteln der motivisch-thematischen Arbeit und Harmonik oder Satzmodellen wie Periode, Satz, Melodie und Begleitung usw., sondern auf für die jeweils verwendeten seriellen Mittel spezifischen und ganz unterschiedlichen Satztypen, die in der Analyse beschrieben wurden: den auf horizontalen Schichtungen beruhenden Typen zwischen Textur und

[263] MOSCH, Ulrich. *Musikalisches Hören serieller Musik Untersuchungen am Beispiel von Pierre Boulez “Le Marteau sans maître.”* PFAU Verlag. Saarbrücken: 2004. p. 312.

> >>kontrapunktischem<<, strukturell profiliertem Satz (>>Commentaire I<< und >>II<<), den verschiedenen Satzmodellen auf der Grundlage vertikaler Klangbildungen (>>Bourreaux de solitude<<) sowie dem hochdifferenzierten ein- oder mehrschichtigen Satztypus auf der Grundlage der >>komplexen Stimme<< (>>Après >l'artisanat furieux< <<).[264]

Taking the divide between reading (or analyzing) and listening in serial music as a starting point, Mosch pursues an inquiry through selected works related to the topic of listening to new aspects in music and problems by the listening and perception of *Neue Musik*. The author identifies an inadequate *Musikbegriff* at the core of the issue and points out the need for a precise definition of serial formal categories and composition. He pursues the matter through the music and thought of Pierre Boulez, but points out that the work remains, in a certain way, incomplete. It is necessary to explore more works by different serial composers in order to answer the questions related to a dynamic model of perception, one that relies heavily on experience, and to be able to define aesthetic categories specific to this kind of music. Even though Mosch describes his work as having provided a way to solve the problem, instead of providing the solution itself, it clearly shows that a reflection on musical perception and listening needs to have the issue of the *Musikbegriff* at its core.

7.2. Lachenmann: *Hören ist wehrlos – ohne Hören*

> Der unmittelbare Gegenstand von Musik ist nicht Welt und schlechter Weltlauf, den es zu beweinen, zu belachen, und auf den es wie auch immer rhetorisch oder affektiv zu reagieren gilt: Der Gegenstand von Musik ist das Hören, die sich selbst wahrnehmende Wahrnehmung.[265]

It is exactly to listening that Lachenmann turns his attention in the text *Hören ist wehrlos – ohne Hören*. In this text, he approaches the growing problem in the relationship between listening habits and the contemporary composer. The listening habits he is referring to here are those born out of a tonal tradition, linked to an ideal of beauty and expressive speech-likeness content. These habits are

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[264] Ibid. p. 313.

[265] LACHENMANN, Helmut. *Hören ist wehrlos – ohne Hören*. In: LACHENMANN, Helmut. *Musik als existentielle Erfahrung Schriften 1966-1995*. HÄUSLER, Josef (ed.). Breitkopf & Härtel Verlag. Wiesbaden: 1996. p. 116.

placed in confrontation with the composer, who also belongs to the same tradition but whose main task is not conservation but continuation. The composers strive to expand listening experiences instead of satisfying listening expectations. This separation was predestined since music distanced itself from a "magical" function to become an object of research in direct connection to the expanding sensitivity and perception capacities of mankind.

> Daß Musik, die einst da war, um die den Menschen umgebenden Mächte zu beschwören, sich im Zuge der geistesgeschichtlichen Entwicklung im christlichen Abendland auf den Weg machte, ihre Mittel veränderte und entfaltete und als Medium des sich entdeckenden Subjekts fähig wurde, "Ich" zu sagen; daß Musik auf solchem Weg nicht Halt machte, sondern darüber hinaus in unbekannte Zonen des Ichs, in ein Es vordrang, war unvermeidlich, und klar ist, daß dieser Weg permanente Störung des jeweils herrschenden und immer wieder vergeblich zementierten Welt- und Menschenbilds bedeutete.[266]

It is through this tension, that listening, "*die sich selbst wahrnehmende Wahrnehmung,* "becomes the true object of music. Lachenmann describes this as a process of liberation. It is to liberate listening from the pre-existing listening habits of society, to challenge dominating listening categories. It is to open room for the discovery of new sensibilities. But this discovery or liberation in no way entails a fugue in unknown territory, away from habit. It is to approach the already known and familiar with a new sensibility, a different perception.

> Wo die Wahrnehmung so in die Struktur des Vertrauten eindringt, wird das Vertraute nochmals fremd. Indem der Wahrnehmende seine Beziehung zum bislang Vertrauten radikal erneuert, ändert er sich selbst, (…) wir er sich selbst nochmals zu Abendteuer, voll neuer Möglichkeiten und Überraschungen.[267]

For Lachenmann this form of perception is not only a new, active approach to musical experience but also a self-reflective activity. Listening becomes a structural experience. Structural because the listener does not define the perceived sound object alone, but in context. Perception is developed, then, through the creation of relations and connections of the sound event in its

[266] Ibid. p. 117.
[267] Ibid p. 118.

environment. And through the transformations of the sound event and of the sound environment, of the object and of the context, every new moment is perceived in a different light.

7.3 *Anleitung zu der Kunst, zu hören*

> An Beispielen aus dem ersten der 1952 geschriebenen Klavierstücke möchte ich zu zeigen versuche, wie es möglich ist, sich in die neue musikalische Sprache hineinzuhören.[268]

So begins the text *Gruppenkomposition: Klavierstück I*. Originally prepared for a radio program in the NDR, it has a very appropriate subtitle: *Anleitung zum Hören*. Stockhausen intends, as the quote above demonstrates, to introduce the audience to the listening of the new musical language. The text can be seen as having two lines of thought that are sometimes parallel, that sometimes connect. On the one hand, Stockhausen introduces the composition technique used in *Klavierstück I*. On the other hand, he tackles the listening experience of avant-garde music.

The compositional technique he refers to is *Gruppenkomposition* (*Composition with groups*). *Groups* here refers to groups of notes.

> Mit >Gruppe< ist eine bestimmte Anzahl von Tönen gemeint, die durch verwandte Proportionen zu einer übergeordneten Erlebnisqualität verbunden sind, der Gruppe nämlich.[269]

Nevertheless, even though each group of notes has its own structure and proportions, they find themselves in close connection to the whole. That is because, the characteristics of each group can only be defined in relation to the other groups. Instead of having cadences, melodies, themes, and development to "guide" the listening experience, one must create connections between the acoustic impressions between the groups themselves and the whole. There are no more tonal hierarchies. Better yet, there is no clear hierarchy, no element or

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[268] STOCKHAUSEN, Karlheinz. *Gruppenkomposition: Klavierstück I (Anleitung zum Hören)*. In: STOCKHAUSEN. *Texte zur elektronischen und instrumentalen Musik Band I*. Verlag M. Dumont Schlauberg. Köln: 1963. p. 63.

[269] Ibid. p. 63.

no group is more important than the other. Stockhausen calls this process "structural listening. "

> Wir hören vielmehr auf das Ganze hin, behalten einen zusammenfassenden Eindruck, in dem die Einzelheiten so gleich stark auseinandergehalten warden, daß keine Verbindungen auftauchen, die wichtiger als andere werden (daher u.a. auch die großen Intervalle und Unterschiede der Elemente auf kleinstem Zeitraum).[270]
>
> Wir nennen das >strukturelles Komponieren und Hören<: Die Art, *wie* die Töne zusammengefügt sind und in der Gruppe erscheinen, bleibt in Erinnerung, weniger das einzelne daran, das einzelne Intervall, das einzelne Zeitverhältnis.[271]

The experience with electronic music leads to structural listening. In electronic music, the smallest elements are connected to the whole. Nevertheless, one does not experience those elements as unities, separately. They are heard as part of a larger phenomenon and as qualities of this phenomenon. One can perceive changes in larger structures without being able to pinpoint exactly where the change originated. In other words, one perceives the *Klangformen* and their general characteristics: the contours of the groups, size, density, and velocity.

The example used by Stockhausen makes this idea of structural listening clearer. When one looks very closely at a stone, one can note various specific details and characteristics, lines, cracks, and different colours. But, when one looks at the stone as a whole, those details become part of said whole. There is no characteristic that is more important than the other because they all exist only in connection to the whole perception of the stone.

With the absence of hierarchies and tonal structures, one perceives music in a constant state of becoming. Everything is in movement, leading somewhere. This state naturally affects the perception of musical time. Musical time becomes fluid.

> (…) *alles zu allem überleitet*, die Musik sich ständig im Fluss befindet und damit die Zeit so lebendig verwirklicht, wie es unserer Zeitvorstellung entspricht, ohne das Verweilen wollen beim Augenblicklichen, bei den schönen Stellen, ohne

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[270] STOCKHAUSEN, Kalrheinz. *Gruppenkomposition: Klavierstück I (Anleitung zum Hören)*. In: STOCKHAUSEN. *Texte zur elektronischen und instrumentalen Musik Band I*. Verlag M. Dumont Schlauberg. Köln: 1963. p. 65.

[271] Ibid. p. 65.

> bevorzugte Tief- und Höhepunkte. Permanente Überleitung – Massenstruktur – Gruppenform: drei Begriffe, die zum Verständnis heutiger Musik behilflich sind.[272]

In the example of the *Klavierstück I*, one can perceive such fluidity. Even though the note groups are related to each other, there are variations in the overall impressions that keep the music moving. Nevertheless, variation does not imply hierarchy.

> Wesentlich ist dabei, dass uns verschiedene *Grade der strukturellen Transformation* bewusst werden – einmal ist der Verwandtschaft sehr hoch, dann weniger hoch, und im letzten Beispiel war er sehr niedrig. Wieder das so oft beobachtet: Nicht Gleiches in anderem Licht (das heißt verbindliche Formen immer anders beleuchtet, variiert), sondern immer Anders im gleichen Licht (das heißt neue Gruppenformen mit verwandten Proportionen).[273]

Stockhausen closes the *Anleitung* with an important note. He points out that, these observations on listening were made after the composition had already been completed. Therefore, they were not part of the process of composition.

Die Kunst, zu hören is another text where Stockhausen tackles the problem of listening. It was originally presented as a lecture in the University of Mainz in 1980. Another version was later presented in 1982 at the Koninklijk Conservatory in Den Haag. The version published in the fifth volume of the series *Texte zur Musik*[274] is a combination of those two and is the one used here. Stockhausen follows here a similar procedure as in *Anleitung zum hören*. He discusses a composition technique, used in a recent piece, and problems of listening in parallel.

The piece Stockhausen chose to discuss in this text was *In Freundschaft*. This work was composed in 1977 as a birthday present to the clarinettist Suzanne Stephens. A core characteristic of this piece is that it is not supposed to be

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[272] Ibid. p. 67.

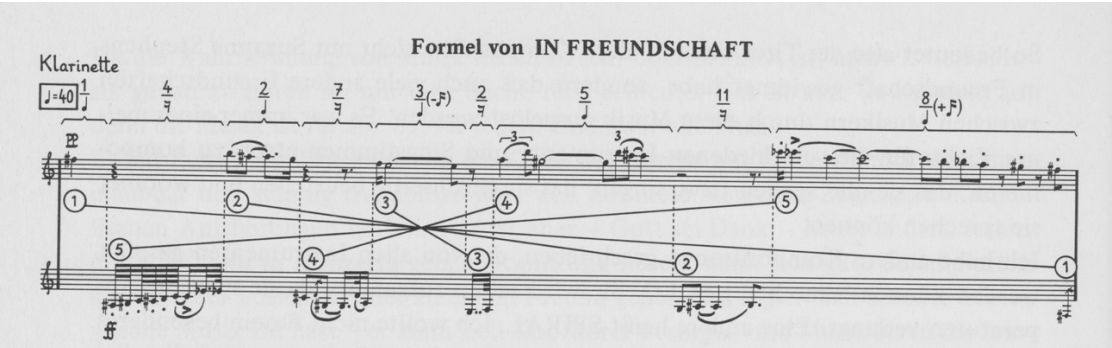
[273] STOCKHAUSEN, Kalrheinz. *Gruppenkomposition: Klavierstück I (Anleitung zum Hören)*. In: STOCKHAUSEN. *Texte zur elektronischen und instrumentalen Musik Band I*. Verlag M. Dumont Schlauberg. Köln: 1963. p. 70.

[274] STOCKHAUSEN, Karlheinz. *Die Kunst, zu hören*. In: STOCKHAUSEN, Karlheinz. *Texte zur Musik 1977-1984 Band 5 Komposition*. DuMont Bucherverlag. Köln: 1989. pp. 669-700.

"restricted" to the clarinet. Stockhausen composed it taking into consideration the possibility of transcribing it to other instruments.

> Wann immer seitdem ein talentierter Musiker Interesse zeigte, IN FREUNDSCHAFT spielen zu wollen, arbeitete ich mit ihm einen Tag oder zwei Tage und transponierte die Komposition für sein spezielles Instrument, machte einige Änderungen, Hinzufügungen.
>
> So bedeutet also der Titel, dass ich diese Komposition nicht nur Suzanne Stephens in Freundschaft gewidmet habe, sondern dass viele andere Freundschaften zwischen Musikern durch diese Musik ausgelöst wurden. Es war immer eines meiner Ziele, für die verschiedene Instrumente und Singstimmen etwas zu komponieren, das sie alle spielen bzw. singen, dass sie gegenseitig beurteilen und worüber sie sprechen können.[275]

This concept of various relationships being born out of the music can be seen as analogous to the compositional technique used in *In Freundschaft*. Stockhausen uses a *Formel*, which he composes beforehand.



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A *Formel*, in Stockhausen's conception, has a specific form and contour. He uses the *Formel* above as a master key to the piece. Through it, relationships and events are unlocked and developed. The different transformations and relations built with and around this *Formel* are described by Stockhausen in the text, almost as if to guide the listener in *die Kunst, zu hören*. Such a guide is in the middle section of the text.

The opening paragraphs of *die Kunst, zu hören* are dedicated to a diagnosis. Stockhausen identifies different issues regarding musical listening. First, it does

[275] STOCKHAUSEN, Karlheinz. *Die Kunst, zu hören*. In: STOCKHAUSEN, Karlheinz. *Texte zur Musik 1977-1984 Band 5 Komposition*. DuMont Bucherverlag. Köln: 1989. p. 671.
[276] Ibid. p. 672.

not happen often that one has the possibility to hear a contemporary work more than once in concert. Second, listening behaviour has become superficial, leaving the music as art in the background. Lastly, contemporary music puts high demands on the listener. Nevertheless, Stockhausen, not without caution, sees in the growing concern in pedagogy a possibility for a growing perception of music.

> Die heutige Mode, alles erklären zu wollen, alles zu pädagogischen Zwecken zu benutzen, unterstützt natürlich auch die intellektuelle Wahrnehmung von Musik. (…) Zumindest ist aber durch die enorme Explosion der Pädagogik die intellektuelle Wahrnehmung von Musik besser als je zuvor entwickelt worden.[277]

At the end of the text, Stockhausen returns to the question of listening. What he exposed in the middle section are the indispensable inner workings of the piece. This form of analysis is, for him, indispensable to the practice of an art of listening. Nevertheless, there is something that goes beyond the analysis. There is a transcendental component in listening. For even when one has access to the analysis and to the work, perception is never complete and total. One can also perceive something but not be able to analyse it.

The texts discussed here are separated by twenty-five years. The works used as examples in each of them are representative of two very different stages of Stockhausen's compositional development. And yet, the same concern with listening, or better yet, with the art of listening, connects them. In both opportunities, Stockhausen does not refer to metaphors or to analogies of language. He focuses on sound. He invites the listener to follow the connections between sounds, the phenomenological presence of music. What jumps out on the page in Stockhausen's challenge to contemporary listeners is an image of what the art of listening is. It is a kind of phenomenological perception that demands a perceiver who creates relationships and a musical work that remains open to that possibility. Here we must return to Stockhausen's example of the perception of a stone. One does not see every tiny detail of the stone, but its entirety. That perception of entirety is only possible by going beyond the detail.

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[277] STOCKHAUSEN, Karlheinz. *Die Kunst, zu hören*. In: STOCKHAUSEN, Karlheinz. *Texte zur Musik 1977-1984 Band 5 Komposition*. DuMont Bucherverlag. Köln: 1989. p. 670.

Therefore, the art of listening, in Stockhausen's terms, includes the capacity of the listener making his own aesthetic judgement.

> Was ein Kunststück zu einem Kunstwerk macht, muss jeder für sich selbst entdecken.[278]

In the previously discussed texts *Gruppenkomposition: Klavierstück I* and *Die Kunst, zu hören*, Stockhausen introduces an art of listening that is, in essence, creative. *Klavierstück I* and *In Freundschaft* are presented as musical perceptual fields where the listener creates connections. The listener is no longer passive; he/she is actively creating by exploring this musical perceptual field through his/her perception.

The connection between music and body is a paradoxical one. In the platonic and Aristotelian views on education, music is connected to the soul. It has the power to influence man's character. But the physical activity involved in music, performance, is to be avoided. At most, it is a steppingstone towards the development of a refined musical sensitivity. One can see echoes of this conception in Boethius, Schopenhauer and even in the early Nietzsche. Music is treated uniquely from the perspective of the listener, who is a passive receiver. In the late Nietzsche, as was demonstrated here, there is a change. By overcoming the metaphysical dualism of early conceptions of mankind, Nietzsche grounds existence to the corporeal. Thus, music also becomes a corporeal experience. In Merleau-Ponty one sees an example of a *corporeal turn*: existence is basically corporeal, and his concept of perception is developed using the body as a starting point. In the musical field, Brüstle diagnosed a musical corporeal turn: after a phase of immobility, there was a rediscovering of movement and an emphasis on the body.[279]

What was attempted here was to explore this rediscovery of the corporal to create a concept of musical perception based on corporeity. Our first step was, then, to

[278] Ibid. p. 696.
[279] Ibid. p. 28.

return to the connection between body and music through performance. In Kagel, an example of this connection can be seen. Music-making is seen as a corporeal activity even in the early stages of composition. The processual aspect of this activity was explored through the works of Cage, Stockhausen, and Schnebel. Performance is then understood as a processual-corporeal activity. The move to perception would necessarily have to be in connection with such characteristics. Through the discussion of Stockhausen's Darmstadt experiences regarding music and space, it was possible to develop the notion of a musical-perceptual field. Musical perception also becomes a form of performance. It is a process of navigating through the musical-perceptual field and creating connections.

In the works of Mosch and Lachenmann, an echo of the line of thought developed here was found. Through his reflections on the work of Boulez, Mosch reaches the necessity for new categories and approaches to the definition of serial music. The question of what music is, is intrinsically connected to the perception of music. For Lachenmann listening is, at the same time, a creative and a self-reflective experience. In this case, one can see a clear connection between Lachenmann's conception, and the concept of the musical-perceptual field developed here. Through the experience of avant-garde music, one is constantly faced with the need to rethink one's pre-conceptions. It is as much a work of artistic critique as it is one of self-discovery. Through Merleau-Ponty's approach to perception, it was attempted here to bring together these different approaches to avantgarde music. Music perception was anchored in the sensible realm not by looking for an "musical idea" behind the sounds. But by relating perception directly to the musical experience and positing the creation of a *musical perceptual field*. Hopefully this research can be a first step towards a musical aesthetic experience grounded in a corporeal existence.

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